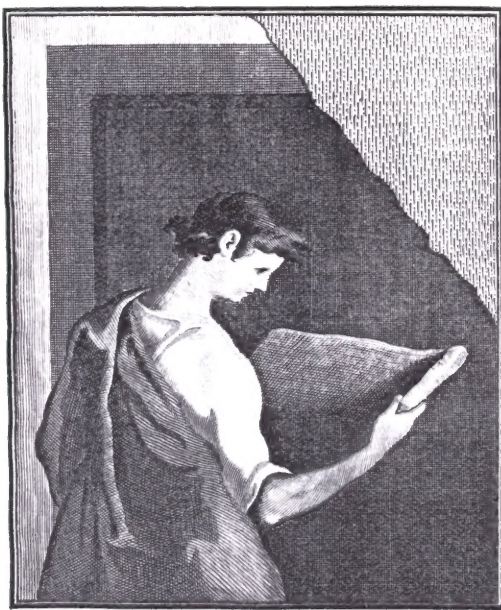


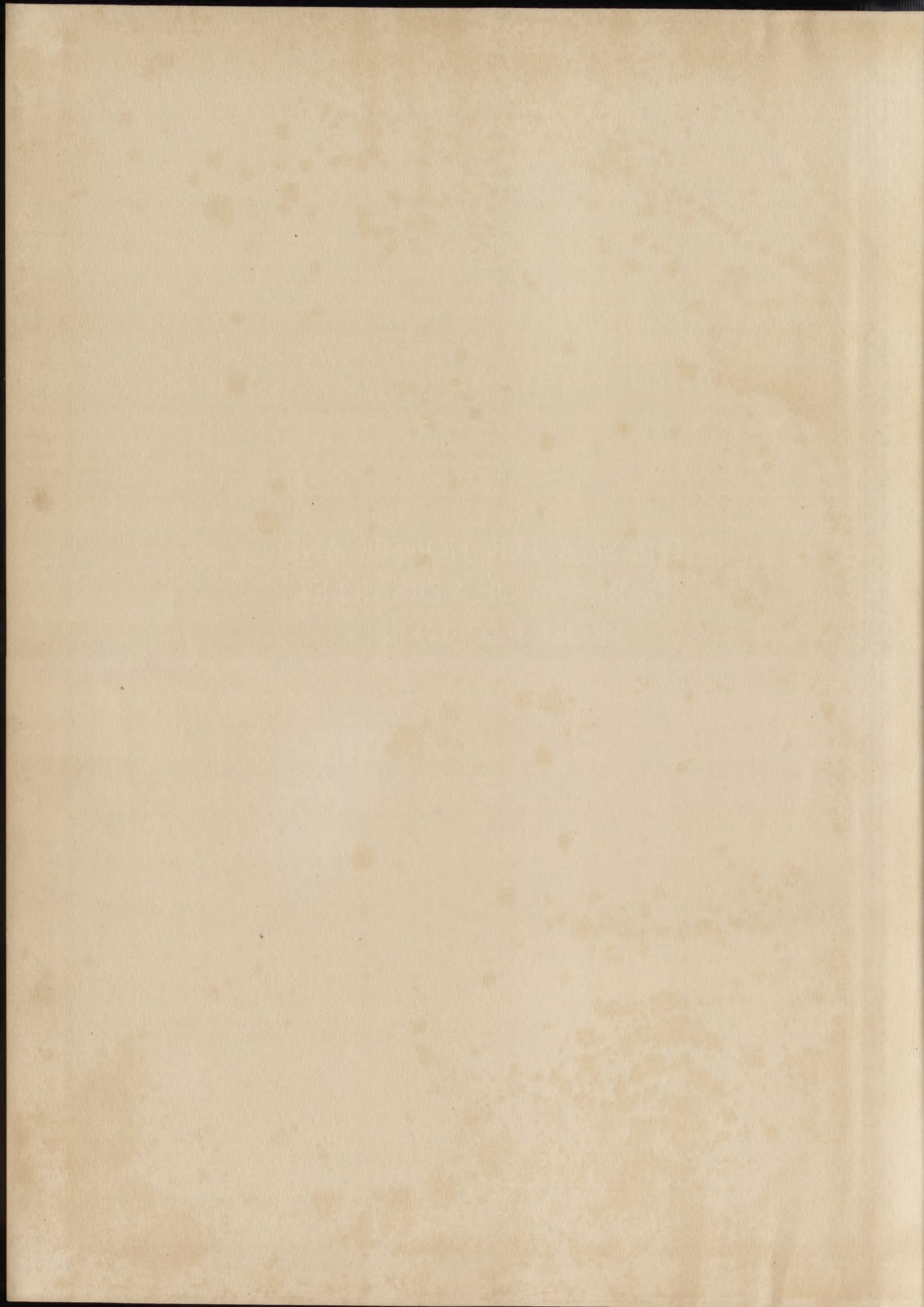
THE SMALLER HOUSES
AND GARDENS OF
VERSAILLES

1680 - 1815



THE J. PAUL GETTY MUSEUM LIBRARY





THE SMALLER HOUSES AND
GARDENS OF VERSAILLES
FROM 1680 TO 1815



WEST FRONT

LOUVECIENNES LE PAVILLON, LOUVECIENNES, SEINE-ET-OISE

The
Smaller Houses and Gardens
of
Versailles

From 1680 to 1815

by
Leigh French, Jr.
and
Harold Donaldson Eberlein



The Pencil Points Library

New York
The Pencil Points Press, Inc.
1926

NA

1051

V56.4

F81

C.2

Copyright 1926 by
THE PENCIL POINTS PRESS, INC.
All Rights Reserved

FOREWORD

THIS VOLUME SETS forth an aspect of French domestic architecture, in the seventeenth and eighteenth centuries, from which we of to-day may draw a very direct and useful lesson. It is an aspect hitherto unexploited. Indeed, its existence has been hardly dreamed of save by a limited few. It is an aspect incident to and occasioned by, but not of, the life of the Palace at Versailles. It has especially to do with the private dwellings of the courtiers in residence at Versailles during the reigns of Louis XIV., Louis XV., and Louis XVI. From a study of the houses herein considered we may gain many a hint of substantial value for modern architectural purposes.

As commonly conceived, Versailles is the Palace and the Palace is Versailles. In a measure this is true. But it is not wholly true. The royal residence, to be sure, has always been of such dominating importance that it has overshadowed all else in the vicinity. The Palace and its immediate dependencies, however, have not occupied the *whole* of the stage. What many people forget is that there is also a *City of Versailles*. And the City of Versailles is partly made up of the dwellings of personages who were attached to the French Court. However jealously these courtiers retained their rights to the lodgings assigned them under the royal roof, they nevertheless sought relief from the oppressive pomps and circumstance of Palace life in dwellings of their own where they might be absolute masters and mistresses of their domestic affairs.

The type of house developed in response to this demand on the part of the seventeenth and eighteenth century court circle is virtually unique and has no exact parallel elsewhere in France. The houses, for the most part, are modest in size, elegant though simple in all their appointments, and completely in contrast with their owners' great estates in the country or their *hôtels* in Paris. In other words, the type is the embodiment of sophisticated simplicity and it is applicable, with but little modification, to the present requirements of a large and growing portion of the American public.

The authors take this opportunity to make acknowledgment of deep indebtedness to their friends for invaluable assistance and for many acts of courtesy that have made the preparation of this book possible. Especially do they desire to render their heartiest thanks to Monsieur le Baron Charles Huard and Madame la Baronne, his wife, who most unselfishly went to great pains to facilitate the gathering of material that without their aid would have been inaccessible; to Miss Nancy Vincent McClelland; and, above all, to Monsieur le Commandant de Malleray, without whose constant interest and aid it would have been out of the question finally to collect the material here presented. They wish also to record their obligations for many courtesies received from the owners of the houses that appear in the following pages. Last of all, they acknowledge with cordial appreciation the willing assistance rendered by the librarians and staffs of the Bibliothèque at Versailles, the Municipal Library at Cheltenham, the Library Company of Philadelphia, the Public Library of the City of New York, and the Avery Library of Columbia University.

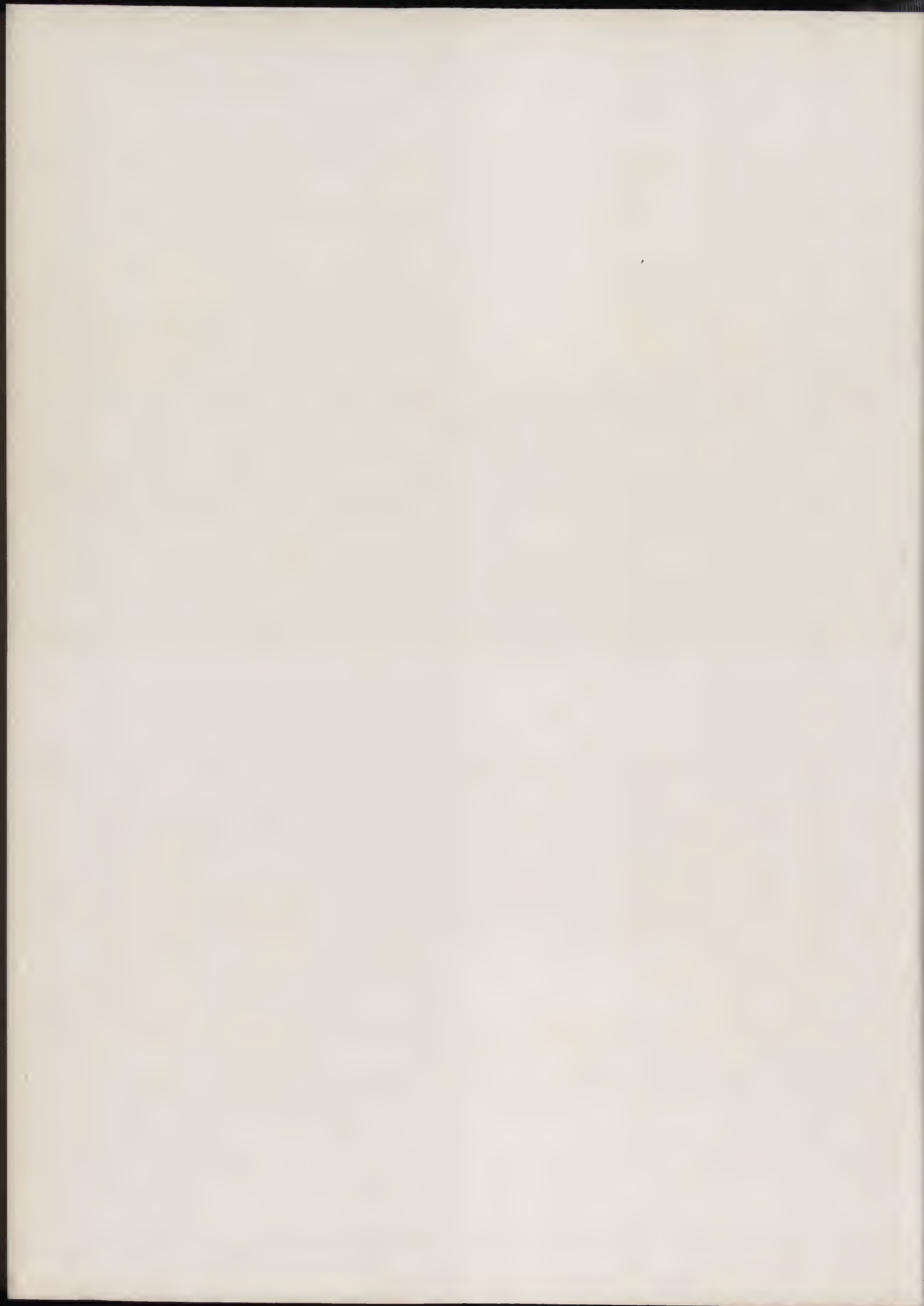
NEW YORK
November, 1926

LEIGH FRENCH, JR.
HAROLD DONALDSON EBERLEIN

To
G. H. M.
and
M. LE COMMANDANT DE MALLERAY

*this volume is dedicated
with affectionate regard*





CONTENTS

FOREWORD	III
CHAPTER I, THE HOUSES AND THEIR OCCUPANTS	1
CHAPTER II, THE FURNISHING AND DECORATION OF THE HOUSES	6
CHAPTER III, THE GARDENS AND THEIR MAKERS	9
NOTES ON THE INDIVIDUAL HOUSES	12

PLATES

LOUVECIENNES LE PAVILLON, WEST FRONT	FRONTISPIECE
JULES HARDOUIN MANSART, PORTRAIT	VIII
ANDRÉ LE NÔTRE, PORTRAIT	8
LA LANTERNE, VERSAILLES	20-38
SAINT VIGOR, VIROFLAY	39-55
LE MANOIR, VIROFLAY	56-59
NUMÉRO 16, RUE D'ANGOULÊME, VERSAILLES	} 60-67
OCTROI, BARRIÈRE, PORTE LOUVECIENNES, VERSAILLES	
NUMÉRO 93, RUE ROYALE, VERSAILLES	68-86
LA VILLA TRIANON, VERSAILLES	87-98
CHÂTEAU DE VOISINS, LOUVECIENNES	99-105
HOUSE ON THE RUE SAINT LOUIS (BONAPARTE HOUSE), VERSAILLES	106-110
NUMÉRO 147, BOULEVARD DE LA REINE, VERSAILLES	111-117
HOUSE IN COURTYARD, CANTON SUD, VERSAILLES	} 118-122
EIGHTEENTH CENTURY HOUSE, VIROFLAY	
COURTYARD IN CANTON SUD, VERSAILLES	
ENTRANCE GATEWAY, VIROFLAY	
HOUSE AT VIROFLAY	119-125
HOUSE ON RUE SAINT MÉDERIC, VERSAILLES	} 126-129
PRIEST'S HOUSE, VIROFLAY	
DIRECTOIRE HOUSE, VIROFLAY	
THE HOUSE OF MADAME ELISABETH, VERSAILLES	130-134
LE BUTARD, BOIS DES HUBIES, NEAR VERSAILLES	135-138
SMALL DIRECTOIRE HOUSE, SAINT NOM-LA-BRETÈCHE	139-141
LA RANCHÈRE, SAINT NOM-LA-BRETÈCHE	142-147
THE CHÂTEAU, NOISY-LE-ROI	149-152
HÔTEL DE LA CHANCELLERIE, VERSAILLES	153-156
HOUSE IN THE AVENUE DE SAINT CLOUD, VERSAILLES	157-160
CHÂTEAU DU CHESNAY, NEAR VERSAILLES	161-167
LOUVECIENNES LE PAVILLON, NEAR VERSAILLES	168-173
LE PAVILLON DE MUSIQUE, MONTREUIL, VERSAILLES	174-179
HOUSE OF MADAME DE POMPADOUR IN THE CANTON SUD, VERSAILLES	180-185
LE PAVILLON DE MADAME, VERSAILLES	186-197
HÔTEL DES RÉSERVOIRS, VERSAILLES	198-201

THE SMALLER HOUSES AND GARDENS OF VERSAILLES



JULES HARDOUIN MANSART

THE SMALLER HOUSES AND GARDENS OF VERSAILLES FROM 1680 TO 1815

Chapter I

THE HOUSES AND THEIR OCCUPANTS

THE HOUSES THAT form the subject of this volume—the smaller houses of the French Court—are for the most part the dwellings built and occupied, late in the seventeenth century and during the eighteenth century, by personages attached to the King's entourage at Versailles. Near enough to the palace to enable their owners, while in residence, to fulfill all their duties near the royal person, at the same time they afforded their occupants the comforts of domestic privacy not to be expected under the same roof where the King lodged. They were veritable havens of refuge from the burdensome rigours of Court etiquette.

No matter how highly the privilege of being at Court was esteemed, nor how jealously cherished the right to an habitation in the palace, it was not in human nature to enjoy, or even to tolerate, a perpetual state of what might be called "living on parade." There were times when those attached to the Court longed for a few hours of privacy and the seclusion of a domestic environment that was all their own, an establishment they could order and appoint as they saw fit, in the whole management of which they had no one to consult but themselves, and where they could either pursue their personal recreations alone or employ their leisure in entertaining such chosen intimates as they wished.

Their longing for the occasional relief of domestic life, and escape from punctilious Court requirements, many of the officials and nobility gratified by having these houses in the little city that gradually grew up near the palace grounds, or else in the country nearby. Firmly retaining possession of such lodgings as were assigned them under the royal roof, although these palace lodgings were oftentimes nothing but wretched attics, they made frequent visits to, or even lived for the greater part of their time in those retreats where they might enjoy the satisfaction of being absolute masters or mistresses for the nonce. These houses are what might be called, not inappropriately, the "independencies" of Versailles.

Time and again such houses were not large. The occupants had large houses on their own great estates and they wished a complete contrast to these, above all a complete contrast to the grandeurs of the palace, when they came hither for the relief and informality the palace did not afford. For that very reason the smaller houses of the French Court are particularly

worth considering in these days when the house of moderate size is a matter of far more general interest than the pretentious dwelling of vast extent.

They are houses designed with all the urbanity and exquisite refinement of an exquisite and eminently polished epoch. They yield an invaluable object lesson in the art of combining architectural grace, *finesse*, and varied interest of composition in a domestic structure of moderate, or oftentimes of small, dimensions. Furthermore, they were designed for the requirements of a simplified, though elegant, mode of house-keeping that minimised the number of servants necessary for proper maintenance.

The development of French domestic architecture exemplified by these houses is unique. Nowhere else in France is there to be found a group or class of moderate-sized houses of like character, exactly comparable to these lesser dwellings of the French Court, built in Versailles, or in its immediate neighbourhood, during the seventeenth and eighteenth centuries. Isolated instances of dwellings of somewhat similar character occur now and again in different places, it is true, but there is no other group so numerous or so uniformly exhibiting common qualities of like sort. Endowed with peculiar excellencies of design and a polite grace of unpretentious Classic expression, they constitute a type called into being in response to a demand without parallel elsewhere.

All of them, however small some of them may be, have a distinguished bearing and marked individuality, and all of them, whether the ground attached to them be of straitly limited area or not, create an impression of dignified presence and amplitude such as usually attends only abodes devised on a far more extensive scale. As a matter of fact, the actual space occupied by several of the houses included in this volume—garden and buildings together—is exceedingly small, but the whole scheme in each case is so adroitly conceived that the most telling effect possible is extracted from every square inch of ground. Not a few of the gardens, of course, are of really ample dimensions but, in any event, there is always a garden as an essential part of the composition. Moreover, besides the distinction investing these houses, they are usually small enough to possess a refreshing and intimate domestic quality.

The examples here shown disclose many diversities of style; and these diversities echo all the successive changes of architectural fashion extending over the greater part of two centuries. Furthermore, houses of approximately the same date, which fall within the accepted bounds of some one or other of the well recognised types that mark the advancing steps of architectural development, exhibit so wide a variety in their several individual forms of expression that the casual observer is apt to be more impressed at first by their differences than by their points of likeness. Indeed, it is this very unlikeness—this apparent absence of generic uniformity, this manifold diversity within a certain all-comprehensive unity—that constitutes a great measure of their charm and affords no slight element of the interest that impels us to examine them.

Nevertheless, when we closely scrutinise these dwellings one by one, and subject them to a fairly systematic analysis, we discover that almost without exception they display a number of common characteristics. And this is true whether we view them as phenomena of architectural composition, or whether we consider them in their purely domestic function quite apart from all question of architectural style.

It is simple enough, as a rule, to attach tags of specific mode and period to any structure and to say this house is in the Louis XIV. style and that in the manner of the Regency; this house is a good example of the Louis XV. method and that shows the mode of Louis XVI. design, or again another, perhaps, the fashion of the Directoire. All the earmarks of style are usually so obvious, and the tell-tale peculiarities of one or another epoch are so plainly defined and unmistakable, that identification gets to be well-nigh automatic. The underlying affinities, however, that become patent only when we bring to bear a more subtle sense of discernment, are no less real than the superficial indications which a fleeting glance detects. For our immediate purpose, they are even more significant as a reflection of ideals and social conditions obtaining at the time they were built, ideals that we shall do well to ponder.

In the first place, in nearly every instance, whether the house be close to the street or highway or whether it be well back from the road, it stands within high protecting walls that ensure complete privacy in a manner otherwise unattainable. And privacy was a thing deliberately considered and planned for. The Frenchman has always been conspicuous for his love of privacy in his dwelling, and his insistence upon having it. Though the communal instinct may be peculiarly strong in him, though his instinctive racial predisposition towards communal rather than separate habitation and his insistent demand for numerous human society with the opportunities of collective diversion may be potent factors in his conduct, so far as his own personal dwelling is concerned, the Frenchman absolutely requires the strictest privacy once he enters his gate or crosses his threshold. His house is veritably his

castle. What he does in his garden is no concern of the person passing in the street. He surrounds his precincts, small though they be, with a wall high enough to keep out prying eyes and he values the sense of protection the barrier assures. Not that he is doing anything improper behind the screen, but he has been brought up in the age-long tradition of believing and feeling that home privacy is not only a privilege but his inalienable right, and that such part of his domestic affairs as he chooses to conduct in his garden are *his*, and his alone. Consequently, he resents the busybody *looking* into his garden just as much as he would resent his climbing unbidden through a window of his house.

In the examination of all the houses before us, it becomes evident that their architects and owners set an high value upon privacy. It also becomes plain that they secured that privacy without creating outside a forbidding air of rough, hostile exclusion, and without sacrificing either grace or cheerfulness of aspect inside the enclosure. The example of what they did, and the manner in which they did it, will give abundant food for thought, especially in places where the amenity of domestic privacy has hitherto been too little considered and where it might be cultivated to advantage. The privacy that the Frenchman prizes so highly, and so urgently demands, is not difficult to arrive at. It is largely a matter of arrangement in planning—garden walls, and putting the house squarely on or very near the road, with the garden stretching away behind it where all the charms are in full view from the windows. The problem of creating absolute privacy and almost rural detachment, even in the midst of the city, is solved without any suggestion of selfish rebuff towards the stranger or affront to the outer world.

Equally conspicuous with the distinguished reticence of these houses is their self-contained completeness. There is none of the disorganised, incoherent mien that too often mars dwellings where the dependencies appear to be fortuitous growths that have sprung up haphazard without any special reference to the house itself. On the contrary, the various subsidiary structures form an integral part of the architectural design which clearly depends upon their presence to build up the sum total of distinction and elegance in the complete composition. These subsidiary features are all carefully considered and co-ordinated in their relation to the master's dwelling so as to impart the requisite balance to the entire scheme—a scheme conceived and carried out, not as a succession of unrelated units, but as a single articulated entity.

What would Saint Vigor be without its dependencies—its tiny, separate guest house, and its kitchens, offices and servants' quarters, connected with the master's dwelling by colonnades and closing the ends of the forecourt? How much charm would the composition have, bereft of these appendages, or if their design had been determined without respect to the central pavilion? What would La Lanterne be if the

dependencies were thrust behind the house, neglected architecturally, and their status belittled? How much of charm would the Hotel de Schonen possess if its two long dependency wings were not what and where they are? How meagre of aspect would the Château du Chesnay appear minus the projecting dependencies that constitute the sides of the great forecourt!

In all the instances mentioned the dependencies not only fulfill their several important utilitarian functions in a well-ordered and unobtrusive manner, but also, through their seemingly architectural treatment, they afford an effective foil for the central pavilion. Even at number 93, Rue Royale, where the dependencies do not form an immediate appendage to the structure of the house, they are all arranged with a view to orderly completeness of the general scheme.

These houses are all built of the native limestone abundantly found in the valley of the Seine. In many cases the walls are of rubble which is stuccoed and painted; in others they are of carefully dressed ashlar. At La Lanterne, for example, or the Château of Noisy-le-Roi, all the wall surfaces are dressed to a beautiful finish, the carved details are exquisitely wrought, and the stone is of a warm cream colour which, in the absence of soot, preserves its wonted tone. Many of the stuccoed walls are painted this same natural colour of the stone, others are painted grey, and a few appear in a dull but rather pleasant brown. The stuccoed walls are frequently lined off in masonry joints, a simple device that helps to keep the proper accent of scale.

Scrutiny and comparison show that a not inconsiderable portion of the charm attaching to the houses before us inheres, as it is natural it should, in the contours of the roofs. The roofs we encounter are most chiefly of three types—of the simple gabled or pitch form, of hipped construction, or else of the sort commonly known as Mansard or Mansart. The latter spelling, be it observed, for a variety of reasons seems preferable. Both the gabled roofs and the hipped roofs, in numerous instances, display an engaging and somewhat subtle flare or kick-up at the eaves. The break in pitch and the bell-wise flare give pleasure to the eye by grace of line, but further than this there is the advantage gained by shedding the rain-water outward and well clear of the walls so that when there is no gutter the eaves-droppings fall away from the foundations on the stone-paved wash that usually surrounds the houses. These washes, extending two feet or more outward from the walls, are paved in many cases with small flat stone blocks six to eight inches square and form a characteristic feature of very agreeable aspect.

Along with various other things that enjoyed a greater or less measure of popularity during the middle and latter part of the Victorian age, it is the wont of some to damn Mansart roofs roundly and hold them up to ridicule. The Mansart roof as usually interpreted in the Victorian era, it is true, was brutally ugly and de-

served damning, but we must distinguish between it and the roof of the true Mansart type used by the French builders of the seventeenth and eighteenth centuries. Two examples for which Mansart himself was responsible may be seen at the Château du Chesnay and at the old Chancellerie in Versailles. The points of difference between the originals and the nineteenth century travesties the reader will find readily apparent.

The usual roofing materials were slates and lead. Gabled and hipped roofs were almost universally slated. Roofs of the Mansart type were sometimes slated, sometimes covered with lead. The overlapping rolls, by which the strips or sheets of lead were fastened in place, created relief and a decorative value derived from constructional form, while the dormer windows and *ocils de boeuf* gave an opportunity for more consciously designed ornament in the same accommodating material.

The exterior woodwork of the houses within our field is very reticent and quiet in the matter of colour; grey and white appear to enjoy chief favour, with an occasional touch of dark green for a garden gate or the leaves of a *porte-cochère*, while now and then a bit of graining occurs as an alternative to the green.

One thing gives cause for sincere regret—comparatively little of the original glazing remains in the windows, at least so far as many of the houses of earlier date are concerned. At the Chancellerie, at La Ranchère and at Noisy-le-Roi, for example, much of the old glazing is still in place and, thanks to the small panes and robust muntins, the character and balance of the composition have not been marred. Where the old casements and lights are intact there is no disquieting conflict in scale between the windows and the rest of the elevation of which they form a part. The old French casement, with its small panes and heavy muntins, is not only beautiful in itself and just in its proportions, but it likewise presents a warm human aspect of sturdy vigour that is distinctly satisfying. It is only when the old glazing has been meddled with or replaced by "improvements" that the windows become soulless and the elevations take on a cold, sinister expression that is both forbidding and lacking in interest. To see how ill-advised it is to meddle with the glazing that formed part of the initial design, one has only to compare the courtyard front of the Chancellerie with the garden front. The windows of the courtyard front remain as Mansart designed them; the glazing in the windows of the garden front was tampered with at a later date. Fortunately, it is likely soon to be restored to its pristine condition.

In the windows of *Le Butard* and of the lodge at the gate of the Villa Trianon may be seen the manner of glazing characteristic of the fore and middle parts of the eighteenth century. As the century advanced the panes grew larger and the muntins became thinner and less conspicuous until, at the end of the century and in the early part of the nineteenth, the dimensions

of panes and muntins were such as we see at the Château de Voisins, the house of Madame Elisabeth, or number 93, Rue Royale. That the really fine contemporary type of glazing appropriate to the eighteenth century houses should ever have been abandoned in subsequent fits of alteration is sincerely to be deplored. The changes wrought in this respect are all of a piece with the reprehensible practice of using galvanised iron door grilles, folding cast iron shutters, and "tin" verandahs embellished with mawkish conservatory glass.

With respect to the plan of these houses, the special functions of the various parts, and the manner of life lived by the occupants, we must bear in mind that the Palace of Versailles, and all that went with it, supplied the ideal and the explanation. Although not a few of these abodes were, in a way, havens of refuge from the Palace and Palace life with its irksome duties and restraints, none the less the people who built or occupied them moulded their habits, unconsciously perhaps, more or less in the Versailles way. The houses were intended to be, and were, adequate settings in small for a mode of polite life pruned of the tedious excess of Court formality.

Because those who reared and tenanted these lesser houses of the French Court sought occasional escape from the monotony of punctilious routine at the Palace and valued the boon of domestic independence, it never entered their heads to cast aside the wonted conventions and standards of elegance. Even though we were wholly ignorant of the personal history and manners of these people, the plan alone would show what sort of folk the houses had been designed to accommodate—occupants who esteemed and required the amenities appropriate to an elegant and cultured social state, yet so disposed that the whole scheme of existence could be maintained in a simple and rather small way without ostentation and without burdensome charges. These houses were manifestly *not* farmsteads, nor did their plan in any way suggest kinship with farmsteads; they had no points of affinity, most of them, with the usual town or city house; and the most characteristic of them were equally far removed from any visible or striking relationship with the typical château that had previously held its distinct place as an important factor in the order of French rural life. No truer reflection of the social conditions that called it into being can well be found than the phase of domestic architecture before us.

In nearly every instance we find provision for the concierge's quarters, either in a separate lodge immediately adjacent to the gate—as, for example, at the Villa Trianon, the house of Madame Elisabeth, or the Chancellerie—or else in some place nearby whence the gate-bell can conveniently be answered, as at Saint Vigor, the Hôtel de Schonen, or La Lanterne. The visitor once admitted within the gate, the clanging of the house-bell by the concierge announced the coming of someone whom it was proper to receive at the house-door. Access to the master's

dwelling was not freely open to any chance comer but presupposed a seemly and decorous approach by persons who had undergone the scrutiny of a discriminating gate-keeper.

The prominence accorded the *salon*, oftentimes provided with an *ante-salon*, betokened not only the presence of persons of quality who were accustomed to be waited upon by numerous visitors but also the prevalence of that kind of social intercourse in which brilliant drawing-room gatherings play a recognised rôle. On the same floor with the *salon* may often be found a bedroom—sometimes several bedrooms—in which the master or mistress could receive morning visitors, and a library or study, indicating cultured pursuits. The little service staircases communicating with the various rooms were further indicative of a carefully thought out and complete provision for convenience and luxury. At Saint Vigor the tiny separate guest house is but a reflection of the arrangement at Marly.

To one not familiar with the manner of French life in the seventeenth and eighteenth centuries two things may seem strange about the plan of more than one of the houses described and pictured in this volume, and for that reason a word of explanation is needed. First, there is no particular room of important size especially designated as a dining room. Second, the *salon* is sometimes on the first floor instead of on the ground floor—an arrangement, to our usual way of thinking, proper enough for a town house, but scarcely to be desired for an house in the suburbs or the country.

The status of the dining-room as a room of major importance and size is due to Anglo-Saxon conception and practice. French people in the seventeenth and eighteenth centuries, just as they still do, had their frugal breakfast in their bedrooms. It was a meal of so little consequence that it really didn't matter much where they had it. The other meals—the middle-day luncheon, or rather dinner, and the late supper—they had served wherever they pleased, according to inclination and the number of persons to be present. It might be in the bedroom, the boudoir, the library, the *ante-salon* or the *salon*. This custom accounts for the absence amongst the French of that day of distinct and specific pieces of dining-room furniture and manner of appointment as we are accustomed to understand them.

In a suburban or country house the Anglo-Saxon and the Italian alike wish to have the drawing-room or the living-room on the ground floor where it is possible to go immediately out of doors at will. Ready access to the garden and instant contact with it, or at least with a terrace, seem quite indispensable. The Frenchman, on the other hand, especially in the seventeenth and eighteenth centuries, was willing to take his garden enjoyment from afar. He was content to look from the *salon* windows and had no desire to sit out of doors. If one went to enjoy the garden, it was the definite object of a walk. Then, too, in this particular, some allowance must be made for the difference in the hours of meals.

When we have made a final analysis of these urbane houses of a fascinating period we shall be convinced that they faithfully reflect a scheme of domestic expression as self-contained as it was complete, and as elegant as it was simple. In the

felicitous combination of these qualities lies much of its directly applicable value to us to-day when certain requirements exist closely comparable to those here portrayed, and inviting a solution in similar vein.



THE TEMPLE

LOUVCIENNES LE PAVILLON, NEAR VERSAILLES, SEINE-ET-OISE

Chapter II

THE FURNISHING AND DECORATION OF THE HOUSES

IF YOU WOULD have a true and intimate picture of a people, or of their life at some particular epoch, then study the fixed decoration and movable furnishings of their houses. The "dry-as-dust" chronicles of trumpet-and-drum histories, setting forth the dismal sequence of political and military events, may be all well enough and necessary in their way, but they can never give the sense of human reality we derive from seeing and touching those things that formed a part of the daily personal life of their erstwhile owners. Marie Antoinette's boudoir fittings and the chairs she sate upon are far more eloquent of that unfortunate queen's personality than chapters of learned and documented discussion in the histories of her period. Madame de Pompadour and the du Barry are far more real to us after we have seen the shell, so to speak, in which they lived than when we have merely read the voluminous memoirs in which they figure. Contact with this vivifying aspect of the past has its direct profits for us, too; we gather many a hint for our own household surroundings from seeing at close range what men and women of a bygone day had and did, and how they did it.

From the middle of the seventeenth century to the early part of the nineteenth was a period when the domestic life of France was characterised by a polished elegance in all the details of appointment, unsurpassed in the annals of any other country. Pomp and magnificence were the dominant qualities so long as Louis XIV. lived. The Grand Monarch, who took keen interest in such matters, regarded decorative pomp and magnificence as indispensable adjuncts of his Court, and the fashion set by the King his nobles and the lesser gentry followed.

These imposing characteristics were expressed with consummate grace, but comparatively little heed was paid to the subtle physical comfort and intimacy of furnishings. Appearances were more thought of than gratification of the body. If some of the ladies of the Court chose to forego bathing, never appeared out of doors without masques over their faces to protect their complexions, and unnecessarily denied themselves food, in order that they might be considered beauties, we may be very sure that not only did they look with horror upon *Madame, la Duchesse d'Orléans*, who bathed frequently, eschewed cosmetics, and ate voraciously of sausages and sauer-kraut, but that they also failed to attach the same importance we do to the actual comfort of furnishings. It was an age when luxury and ostentation often went hand in hand with

inconvenience or even with positive discomfort.

Decoration and furnishings are usually a faithful index to the manners—sometimes, indeed, the morals, too—of the age in which they originate. The death of Louis XIV. loosed the bonds of restraint that had chafed the whole nation. The long pent-up inclinations of society rebounded in a veritable saturnalia of open sensuality, led by the conspicuous example of the Regent himself. People were wearied of uncomfortable, oppressive pomp and punctilious decorum. With the new freedom to do as they pleased, they demanded a release from stately formality, and with the relaxation in personal behaviour and unfettered licence they sought the intimate comforts and informality in their physical surroundings so long denied them by the canons of fashion. Their natural taste for the elegancies of life ensured grace and elegance in the new equipment of their dwellings and they showed exquisite discrimination in the fittings of their habitations—craving for luxury and appreciation of material refinements were part and parcel of their acutely developed sensuous temperament—and furnishings of the period achieved the quintessence of voluptuous ease along with delicate grace of form.

When more noblewomen with great names than it is convenient to enumerate here chose to play the rôle of Aspasia—and more than one princess of the blood amongst them—they did nothing by halves, but had their apartments appointed with the most meticulous elegance, both for the delectation of their own sensitive likings and for the pleasure of their admiring gallants, not a few of whom, like the gay Duc de Richelieu, had a pretty taste in such matters themselves.

The licence so freely enjoyed under the new *régime* extended itself to the particulars of fixed decoration. The more or less academic conventions that had obtained under the Grand Monarch, with a repertoire of recognized *motifs*, and had given stability to style, were frequently set aside in favour of inspiration derived from hitherto unwonted sources. There was a feverish yearning for novelty and schemes were devised with Chinese subjects, apes, pastorals, grotesques, or naturalistic vegetable forms, not forgetting numerous erotic representations in the manner of Boucher, to meet the insistent call for innovation.

While refraining from drastic changes in the mode of outward architecture, the leaders of the new fashion hastened to change interior arrangements to conform with the altered ideals of polite existence. "People preferred smaller houses, it

is true, and built smaller houses, and, in the country, the *petites maisons*, where they could quickly escape from all tedious formalities, were often more regularly occupied than the châteaux to which they belonged, but the people likewise fell to breaking up large apartments into suites of smaller ones—the precedent for this had been set at Versailles—and prepared themselves an environment in which to *live* rather than a setting in which to be *on parade*." They were determined to be rid of the palatial atmosphere of the old *régime* that had grievously weighed upon their spirits and irritated their nerves. "The chilly splendors of the vast and imposing halls, which had persisted in the last century, might be an admirable setting for state pageants, but they no longer answered the wants of society, whose chief requirement was a congenial *milieu* for intimate gatherings, combining cosiness, daintiness and gaiety. The age of the withdrawing room and boudoir had arrived."

The universal spirit of restlessness, with its incessant demand for novelty and change, when an opportunity offered about the middle of the century, was ready enough to grasp at the results of the explorations and discoveries recently made at Herculaneum and Pompeii and force archaeology to serve its own ends. Scholarly research had shewn that Classic antiquity had a far broader repertoire of architectural and decorative precedents to offer than had hitherto been dreamed of. A new horizon had opened to view, with infinitely larger liberty of interpretation, which prompted a delicacy and exuberance of expression wholly apart from the academic dullness that pedants had contrived to establish upon Palladian and Vitruvian foundations.

The fresh blithesomeness of the new spirit infused into the Classic body, and the naturalistic tendencies ardently advocated by Rousseau and other contemporary writers, combined to produce the first efflorescence of that Neo-Classic style that was so eminently suited to the demands of the day. The new mode, by common acceptance and for motives of convenience designated the Style Louis Seize, really made its appearance long before the death of Louis XV. and had already reached a mature stage of development when his grandson ascended the throne of France.

In fixed decoration the Style Louis Seize was not less elegant and graceful than the mode that preceded it; in movable furnishings it evinced quite as much solicitude for daintiness and diversity of form and quite as much ingenuity in securing consummate comfort. The difference lay in a more restrained and ordered form of ex-

pression; in point of luxury and care for the manifold niceties required by an exacting social system there was no diminution.

The cataclysm of the Revolution inevitably brought a change in the visible forms of an art so closely touching the homes and manners of the people as did the art of furnishing and decoration. Under the new *régime* it was the fashion not only to eschew and discard all obvious symbols of royalty in favour of emblems denoting republican dominance, but also to put away, so far as possible, everything intimately identified with and reminiscent of the old order. At the same time, the political affectation of a direct return to the principles and forms, at first of the Roman republic with its austere simplicity, and later of the Roman Empire with its military grandeur, kept the fashion of furniture and the *motifs* of decoration fundamentally Classic. The Classic foundation that had sufficed for the Louis Seize superstructure, shorn of all its lighter amiabilities, was now invested with an aspect of severity, now laden with the trappings of martial pomp, according as the mania for imitating the material properties of a fancied political prototype in its successive phases swayed imagination. During the Directoire the diverting fiction, with which enthusiasts beguiled themselves, that they were veritably reproducing conditions characteristic of ante-Imperial Rome, impelled people often to undergo inconvenience in order to be archaeologically correct. Conceiving in their zeal that "the ancient republics enjoyed a *régime* of pure democracy and individual liberty, and that their citizens were models of all the austere and simple virtues," they were prone to light their rooms with Pompeian candelabra, put Etruscan vases on their mantel-pieces, "breakfast at tripods, seated on curule chairs," and otherwise order the appointments of their houses to accord with the colour of their newly-acquired ideals. The ultra purist promoters and adherents of the Directoire style seem to have esteemed its real elegance and graceful beauty less than its symbolism of a social condition which, to them, it appeared to embody. They made it chiefly an empty simulacrum of their political aspirations. Too often they shut their eyes to its real value and meaning as an expression of art and reduced it to the level of a fad. Admirable as the Directoire style was, it is hard to escape the conviction that its excellences were too little appreciated by the contemporary generation; its sway was brief and all too quickly did it yield to the more aggressive spirit of the Empire mode, a mode which, in its ultimate development sank into a state of clumsy and ostentatious vulgarity.

THE SMALLER HOUSES AND GARDENS OF VERSAILLES



ANDRÉ LE NÔTRE

Chapter III

THE GARDENS AND THEIR MAKERS

AMONGST THE GARDENS attached to the lesser houses of the French Court at Versailles there is quite as much diversity as there is among the houses themselves. Some of these gardens faithfully reflect the principles of Le Nôtre and his contemporaries, or his immediate successors; some of them show the unmistakable effect of the taste for the *jardin Anglais*, that taste which began as a moderate reaction against the Grand Manner and soon grew to the proportions of a veritable passion. It was this borrowed style that swept over France like a devastating pestilence in the latter part of the eighteenth century and wrought sad havoc where before were often order and symmetry, coherent plan, and the polished grace of little things well done, capable of giving more real delight than all the fashionable attempts at artificial savagery.

If we wish to understand the conditions prevailing in the art of French garden design when Versailles was the marvel of all nations and the pattern for the rest of Europe, we must bear in mind the principles generally accepted at the period and mark the several stages of progress that had led up to the climax of a great tradition before its overthrow by a mania of pseudo-romantic origin. We must take account of the antecedents and traditions back of the great garden makers when they started upon the course than won them renown, taking note especially of the Mollets, of Bernard Palissy, and of Jacques Boyceau, Sieur de la Barauderie, as well as of Le Nôtre and, afterwards, of Blondel and Neufgrange. Likewise, we must note the characteristics that distinguish their work.

Without entering into a detailed history of French garden development, we should remember that from the fourteenth century onward garden design was a matter of considerable interest and moment in France, and that the Renaissance saw a definitely organised system of garden making taking shape. Under the direction and example of such men as the three Mollets, Boyceau, du Cerceau, Philibert de l'Orme and Bernard Palissy gardens were devised with well regulated parterres, alleys, terraces, hedges, fountains, arbours, galleries and pavilions and, in general, a very coherent scheme of architecture and planting combined. Topiary devices, fish-ponds, canals, orangeries, aviaries, balustrades, steps and kindred embellishments by which gardens might be enriched played an important part in the schemes executed. Claude Mollet, the superintendent of gardens to Henri IV., greatly amplified the scope of garden de-

sign, enriched the traditions and introduced the principle of *scale* as a factor to which all after him were obliged to pay serious heed. André Mollet, the son of Claude, as superintendent of the royal gardens under Louis XIII., introduced the planting of great avenues, while Boyceau de la Barauderie emphasised the value of different levels and advocated the use of varied forms and sundry enrichments.

In short, when Le Nôtre began his work he found all the traditions of his art fully formed. With the great opportunity that fell to his lot, under the patronage of Louis XIV., it was possible for him to expand the principles and traditions already recognised and create therefrom the Grand Manner, of which he was the chief and ablest exponent. Definite coherent form in the design, well considered scale, and the employment of every available human artifice to enrich the result were the underlying essentials of the splendid garden tradition inherited by Le Nôtre and brought to brilliant perfection under his ripe genius.

Le Nôtre's contemporaries and successors followed his lead and wrought in the same manner. His followers in the fore part of the eighteenth century, however, who had not the same degree of genius nor the same fresh fertility of imagination, betrayed a certain perfunctory dryness in their conceptions. The reaction in popular taste against excess of pomp and formal grandeur, a reaction that made itself felt even before the death of the *Grand Monarque*, was not without visible effect in the realm of garden design. The perpetuation of stereotyped proprieties, without new invention or diverting originalities, caused growing discontent with the old order and opened the door to foreign influences contrary to the spirit of established tradition and savouring of naturalistic tendencies. About the middle of the century both Blondel and Nauffrage attempted to stem the tide of revolt and reinstate the old order, but as they had only academic conventions to offer an already sated and restless taste, their efforts merely dealt a summary death blow to the methods they were seeking to revive.

Thenceforth the new taste ruled supreme. Aided and abetted by the attitude of the new school of writers, naturalism and what was conceived to be naturalistic landscaping, regardless of all the incident affectations and artificialities, commanded universal approval. The spirit of romanticism was abroad—pseudo-romanticism, if one chooses so to designate it—and eagerly grasped at the new fashion in garden planning borrowed from England. The curious combina-

tion of Pope, Horace Walpole, Kent with his infatuated adaptations of Chinese vagaries, and "Capability" Brown sufficed to launch the naturalistic fashion of gardening and firmly establish its hold upon popular imagination. It became the rage in England and soon found enthusiastic devotees in France. By the last quarter of the eighteenth century the ancient symmetry and ordered form of French gardening were things of the past; the *jardin Anglais*, with its studied irregularities and absurdly whimsical naturalism, was the passion of the day.

These two opposed types of garden design, these two types that severally embodied coherent composition, on one hand, and the negation of ordered composition, on the other, were the types with which the masters and mistresses of the lesser houses of the French Court in the seventeenth and eighteenth centuries were familiar, the types by which they were influenced in determining the design of their own gardens. Of course, in small areas it was not to be expected that there should be any elaborate manifestation of the features of either, but we do find faithfully embodied—often in a minute way—the ideals of either Classicism or Romanticism. This we shall see as we examine the gardens one by one.

Despite the diversity of conceptions by which the garden planners of our particular group of houses were actuated, there are certain characteristics that nearly all the places display in common. In almost every instance the house itself stands either directly upon the street or road, or else very near to it—a circumstance already pointed out in a preceding chapter. In the former case, the *porte-cochère* admits to a courtyard altogether distinct from the garden; in the latter, there is a forecourt which is equally a complete entity in the plan and wholly apart from the garden. The house on the Boulevard de la Reine and the Hôtel des Réservoirs may be cited as examples of the first arrangement; Saint Vigor and the house belonging to Madame de Pompadour in the Canton Sud may be mentioned as examples of the second.

In any event, the forecourt or courtyard is to be reckoned an essential item in the general scheme. It furnishes the formal approach to the house. Entrance within its limits does not disturb the privacy of the garden, nor admit to its intimacies which are reserved for those to whom the master or mistress see fit to accord the privilege. Its character of reserve is always jealously maintained.

Although the forecourt's reserve is invariably preserved, that reserve may be austere and inflexible, it may be stately and urbane, or it may be actively alluring and provocative of a keen desire to penetrate farther into the graces of which it is but a prelude. To the first category belong the courtyard of the Chancellerie and of the house on the Boulevard de la Reine. In the second are the forecourts of the Château at Noisy-le-Roi, with its decorous rows of trimmed limes; of le Pavillon de Madame, with the rich foliage of its overarching trees; of the Château

du Chesnay, with its courtly grouping of dependencies and its sentinel bay trees in wooden tubs; and of Saint Vigor, its colonnades screening the garden, its flag-paved paths, its moss-grown gravel, and the stone benches beneath the shade of the trees along the street wall. In all of them there is the grace of an ordered and dignified approach, however small the area devoted to it, and the interest of a well-designed façade that compels the attention directly one enters the gates. The appeal is immediately and distinctly architectural.

Conspicuous in the third class are La Lanterne, the Hôtel de Schonen, called the House of Madame de Pompadour, in the Canton Sud, and the little Directoire house at number 93, Rue Royale. At La Lanterne the long approach through the grass parterre from the gates to the front of the house discloses so many features to engage the eye that further inspection, one is convinced, cannot belie the promise of the entrance; at the Hôtel de Schonen the friendly domestic aspect of the dependency wings and the urbanity of the central pavilion break upon the view as a complete surprise on entering the gate and seem but an earnest of merits still concealed; at number 93, Rue Royale, the tiny gravelled forecourt boasts the charm of blooming flowers, birds in cages, and the monkey-puzzle tree—so peculiarly characteristic of the epoch to which the house belongs—as well as a façade whose mien conveys an alluring invitation to explore within and beyond.

The gardens of these houses, except in a very few cases, remain wholly fresh fields of discovery. At Saint Vigor, to be sure, it is possible to catch between the columns of the colonnade a glimpse, but only a glimpse, of the garden, and at Le Pavillon de Madame the inquisitive person who chooses to forget manners and peep around the corners of the house may get a tantalising sight by way of reward, but as a rule there is complete concealment from the forecourt, and sometimes the only access is *through* the house, as at number 93, Rue Royale, or at the Hôtel de Schonen.

At times the old garden arrangements have remained unchanged as, for example, at the Hôtel de Schonen, where the gravelled walks and prim little beds with low-growing box are just the same as when Madame de Pompadour frequented the place and when formal order had not yet wholly given way before the new vogue for naturalism. At La Ranchère, near Saint Nom-la-Bretèche, the ancient square parterre with low box edging, lying in the lee of a protecting wall, is still intact, while at the Château du Chesnay the more ambitious garden scheme in the early manner retains its original features. In the garden of the little Directoire house in the village of Saint Nom-la-Bretèche, too, the lines of the former plan can plainly be traced—a plan distinctly reminiscent of the traditional method of symmetrical treatment, perhaps because the area was too small to admit of romantic landscaping attempts.

At Saint Vigor the garden scheme clearly dis-

plays the dominance of naturalistic ideals. Almost the entire area is landscaped—very skillfully, it is true, so that the apparent size is magnified—and the flower garden is relegated to a small corner, in company with the rabbitry and fowl yards back of the stable. La Ranchère, while boasting a park with shaded walks that would have won the approval of the romanticists, has nevertheless preserved its old *parterre*, however simple and unpretentious. At La Lanterne, unfortunately, the old flower *parterre* to the north of the house (shown on page 21) was destroyed and the space converted into lawn. In contrast with this needless piece of vandalism, it is refreshing to see in the garden of the Villa Trianon a return to some of the ancient devices of composition—a stone-kerbed long pool, a music pavilion, topiary work, treillage, and a tiny reminder of the old *parterre de broderie*—employed with good judgment, in a sane and altogether modern manner, without pedantry. Such an exhibition goes far as a visible vindication of the fundamental soundness of traditional usages in French garden design.

At Le Pavillon de Madame we find directly behind the house a park—a broad expanse of lawn, bounded by walks and surrounded by walls of great trees that completely screen off the neighbouring estates—and, beyond the park, again, the garden geometrically planned with box-edged beds, where grow flowers and vegetables side by side, a fountain in the centre and, at the far side, an orangery, its exterior adorned with treillage.

The features of the arrangement here deserve mention because they are so typical and characteristic. First, the great trees and the shrubbery beneath them, at the end of the park near the house, conceal the rabbitry and fowl runs. And the rabbitry and fowl runs are well-nigh indispensable adjuncts of a French house, nearly always tucked away in some convenient spot. Second, the custom of growing flowers, vegetables, and little standard fruit trees together in the same carefully laid out and box-edged beds is quite common and characteristic of the smaller French gardens. Gallic taste finds no impropriety in the juxtaposition. After all, the arbitrary Anglo-Saxon usage of creating a sharp dividing line is not altogether logical, nor is it wholly defensible on grounds of ancient precedent. Perhaps it savours a little of horticultural snobbery. At all events, there is much to be said for the French recognition of intrinsic beauty and decorative value in the aspect of well-tended vegetables, and for their determination to join beauty with utility in a very straightforward way we can give only praise.

This amiable concord between flowers and vegetables brings us to a final reflection respecting the character of French gardens of the seventeenth and eighteenth centuries. It is this. We

must not expect to find flowers, of their own right—by virtue of varied form, diversity of species, gaiety of colour, or wealth of fragrance—occupying the same pre-eminent position they hold in so many modern gardens. Floriculture, as we commonly see it practised in pleasure gardens today, is a distinctly modern art. Frenchmen of the seventeenth and eighteenth centuries, and of the centuries before, set more store by the form and composition of the garden as an entirety than by abundance of flowers or manifold variety of colour. It was of more moment to them that the scheme of the garden should disclose agreeable and seemly design than that there should be a numerous array of flowers—that there should be symmetry of plan, balance, and justly disposed fountains, alleys, hedges, arbours, balustrades and vases rather than great masses of blues, reds or yellows carefully arranged for chromatic effects.

If diverting pattern could be added, so much the better; but diversity or brilliance of colour in the several members of the pattern were not at all essential. They were satisfied with box and vari-coloured sands and pebbles. Witness the history of the *parterre de broderie*. They could be content with a garden chiefly of greens so long as the arrangement showed design. In other words, *form* and *line*, in garden planning were more to them than colour. And this condition held until the *jardin Anglais* fallacy occupied the field.

It was not that the French garden maker despised or undervalued flowers. He loved and cherished them. But he had a due appreciation of the other factors in garden design and saw no reason to exalt blooms at the expense of the fundamental essentials of composition. Melons and cabbages, indeed, might fit into the structural scheme as aptly as plants of more patrician type. Although the garden designer of the seventeenth and eighteenth centuries was by no means insensitive to the charm of flowers, and used them intelligently so far as his resources permitted, he relied far more for his effects upon plan, the planting of trees, and the disposal of herbaceous growths. It was left for the nineteenth century to develop floriculture to its full capacity.

It is well we should keep these facts in mind if we would fully understand the gardens of the period we are considering, and if we would avoid disappointment through judging them by our current standards. Without derogating from the claims of floriculture, we may learn a lesson from the French and study the masterly arrangement of the other elements of garden making to our own great profit. With modern skill in floriculture employed in conjunction with the old traditions of garden planning, we are in a position to create finer gardens than were ever made before if we care to make the effort.

NOTES ON THE INDIVIDUAL HOUSES

LA LANTERNE, VERSAILLES, SEINE-ET-OISE

La Lanterne lies facing south, on the southern edge of the Park of Versailles, and is just beyond the Menagerie on the road leading to Saint Cyr. The house together with its sundry dependencies are an embodiment of the sunniest phase of eighteenth century French domestic style and constitute a group, self-contained and complete in every respect, absolutely free of any distracting irrelevancies. The establishment is a perfect reflection of the polite and courtly manner of life for the accommodation of which it was devised, and it has preserved this quality unchanged since the latter half of the eighteenth century when it was built.

All the buildings and walls are constructed of the native cream-coloured limestone, a material most kindly for the execution of the mouldings, quoins and sculpture. The wrought iron guard balustrades at the upper windows are exceedingly beautiful and delicate in design. The woodwork in the rooms on the ground floor is grained after the fashion of oak. The panelling details are simple but full of interest and dignity. The roofs are slated.

SAINT VIGOR, VIROFLAY, SEINE-ET-OISE

Saint Vigor is but a modest-sized place, although it is so contrived that it conveys the impression of being a far more pretentious establishment than it is in reality. The south front of the house is separated from the road by only a shallow forecourt while the grounds extend backward from the north front.

Like so many houses in the vicinity of Versailles, Saint Vigor is built of coarse native limestone rubble and the walls are thickly coated with a jacket of light, smooth stucco, a medium the seventeenth and eighteenth century French builders found very manageable for mouldings and almost every other item of exterior trim. The stucco is protected and, at the same time, the structure is endued with an air of complete suavity by a coat of cream-coloured paint. This practice of painting the stucco is common and there is much to be said in its favour on both practical and aesthetic grounds. The shutters are painted green downstairs and grey on the upper storey. Except for the paths, paved with stone blocks about six inches square, the forecourt is strewn with sand and gravel.

LE MANOIR, VIROFLAY

The manor house at Viroflay is a structure of late eighteenth century style whose rubble-built walls are covered with a coat of grey stucco, smooth save for the quoins, rusticated pylons, masonry-lined base and the mouldings of belt-course and cornice. The

delicate moulding underneath the belt course is a bit of refinement very easily lost sight of, as is also the reticently moulded architrave of the doorway on each front although, were they not there, we should be conscious of something lacking in the *ensemble*.

Shutters, doors and casements are painted white. The roof is of thin black slates that give the effect of paper-like crispness. Inside, the plan is simple, straightforward and symmetrically disposed. The detail of the staircase is graceful and especially deserves notice.

OCTROI, BARRIÈRE, PORTE LOUVECIENNES, VERSAILLES

The pair of little houses, built for the accommodation of the municipal customs officers, and flanking the Porte Louveciennes of Versailles, afford a fascinating instance of French small civil architecture of the early nineteenth century, fertile in material that might profitably be applied in the design of modest suburban houses in America—that is, if the architect and client are desirous of achieving the kind of urbanity that might be described as “sophistication without five servants.”

These customs posts present an excellent example of the Directoire Style. The internal arrangements, of course, are not suited to ordinary domestic requirements and there are no garden provisions to speak of. Nevertheless, there is the kernel of suggestion that may very readily be adapted to current needs, both in the matter of detail and composition. The walls are stuccoed and painted cream-colour. The roofs are slated.

NUMÉRO 16, RUE D'ANGOULÊME, VERSAILLES

The little house at Numéro 16, Rue d'Angoulême, Versailles, is a dwelling without history or any particular local significance. Nevertheless, it challenges attention as a most agreeable bit of composition that might well be appropriated and turned to account on the score of suburban house design. The details are pure and pleasing and convey the impression of modest elegance and poise. In this connexion it should be noted that the wrought iron grille of the door and several other bits of ironwork are modern disfigurements.

The stone walls are stuccoed and painted cream colour, with the exception of the blank window niches on the two streets, which are painted grey to obviate the impression of blank walls. At first sight one might easily imagine that these had once been windows that were subsequently blocked up, but examination of the interior shows that windows were never intended there, and the bit of architectural pleasantry evinced in the niche treatment is

purely a concession to the feelings of passers-by.

One of the pleasantest features about the house is the fact that it completely turns its back to the street and keeps its intimate outlook for the garden. This device, along with the high garden wall, ensures entire privacy, although the town is closely built up on all sides.

Although the garden, in its present state, is squalid, disorderly and overgrown, sufficient traces of its original arrangement are still discernible to enable one to reconstruct a plan that was once charming and adequate for an unpretentious dwelling. Fortunately the original stone block paving before the south or garden front of the house is still in good preservation. The blocks are six inches square.

NUMÉRO 93, RUE ROYALE, VERSAILLES

The house at Number 93, Rue Royale, in Versailles, is a perfect and unspoiled survival of the Directoire mode. The entire width of the premises is only thirty-eight feet. The walls are coated with smooth stucco painted a clean, cool grey and the woodwork is white. The little entrance courtyard is gravelled and adorned with borders of geraniums. Back of the house is a long garden with gravelled paths leading to a little tea-house or breakfast pavilion at the angle of the rear wall, beyond which are the stable, rabbitry, poultry yard and vegetable garden. The sheet iron hood over the garden door is merrily painted with red, white and blue stripes.

The character of the interior decoration and furnishing is made sufficiently plain by the illustrations, but a few colour notes will prove illuminating and helpful to a thorough understanding of the ensemble. In the hall the walls are painted light grey, while the door and window frames and the trim surrounding the niches are marbled white and grey. The base is marbled black and yellow and the floor consists of black and white marble chequers, the quarries being eight and a half inches square. In the passage between the drawing-room and the dining-room the walls are wholly marbled—a dark grey dado, light grey upper walls and black border bands. In the drawing-room the woodwork is pale green picked out with rose lines; the cornice is also pale green picked out with rose lines; the ceiling is white; the plain wall-paper is a greyish buff and the patterned paper border running beneath the cornice, above the baseboard, and down the angles of the walls is dark brown. The woodwork in the dining-room is cream-coloured picked out with light green lines and the cornice is painted in the same manner; the dado is painted the same colour as the woodwork and the light green lines are repeated in the chair-rail: the base is marbled deep red and white; the plain wall-paper is light sea green, and the patterned paper border beneath cornice, above chair-rail, and carried down the angles of the walls, is in deep red and gold. The library walls are covered with plain chrome yellow paper, the narrow patterned paper border beneath the cornice and carried down the angles of the walls being deep purple and deep green; the ceiling is white; cornice, woodwork and baseboard are grey, picked out with white

lines. Although the description may sound somewhat startling, the effect is not at all garish but extremely subtle in its combination and balance.

THE VILLA TRIANON, VERSAILLES

The gate-keeper's lodge is the most ancient feature of the estate, and dates from the fore part of the eighteenth century. From the gate a short, straight drive through a pleached avenue of lime trees leads to the long west front of the house, a structure dating in its present outward form from the beginning of the nineteenth century. The north wing is a recent addition. The walls are stuccoed and painted grey. The shutters, casements, cornices and other details are painted white. Viewed from the garden front, the line of division between the old and new portions of the house is clearly indicated by the variation in the roof treatment. The verandah, it is hardly necessary to state, is an wholly modern feature.

Although the garden arrangements are of recent execution, they are thoroughly in keeping with local traditions. The music pavilion and its immediate surroundings were designed by M. Greber. Most of the other features are due to Miss Elsie de Wolfe, one of the owners. A diverting bit of gardening in the ancient manner is the little fragment of *parterre de broderie* immediately in front of the verandah. The design is wrought in low box plants, while the background is composed of red and white spawls of stone separately disposed.

Within the house the architectural feature of greatest moment is the exquisite *boiserie* in the drawing-room and in the little ante-room to the north of it. This is painted a pale green.

THE CHÂTEAU DE VOISINS, LOUVECIENNES

The present château, which stands on the site of an older building dating from the seventeenth century, was remodelled and finished in the form in which we now see it in 1815. In every respect it is an admirable example of the austere and reticent manner of the period before the old tradition had been debased by the features of flamboyant coarseness that began to make their presence felt not many years later on.

The smooth stucco surface of the walls is painted white and the woodwork throughout is painted white also. Thin, crisp, black slates cover the roof, which displays all the subtleties of contour characteristic of contemporary roof design. Much of the *boiserie* inside is carried out in the manner of the earlier period. In all respects, both inside and out, the details are excellently conceived and excellently executed. The stables are those of the original seventeenth century château and the large lead vases that flank the steps to the entrance portico once graced the older building.

HOUSE ON THE RUE SAINT LOUIS, VERSAILLES (BONAPARTE HOUSE)

In this house for several years lived Charles Bonaparte, the father of Napoleon. Although the future Emperor of the French was away at school

during the greater part of this period, he was, nevertheless, a frequent visitor at the paternal dwelling and the garden door by which, so says local tradition, he customarily went in and out is shewn in one of the illustrations.

Built in the manner of the mid-eighteenth century, the house stands squarely on the corner of the property at the junction of two streets. The lot is not very wide—barely wide enough for the principal frontage of the house, an archway or *porte-cochère*, and the service portion and offices on the other side of it—and not very deep, but the high-walled garden, stretching the full length of the property behind the house, is so adroitly laid out there is an impression of dignified sufficiency and much greater space than actually exists.

Like so many of the other Versailles houses, it is built of the native limestone rubble, coated with a jacket of stucco, and painted a warm grey. The painted stucco is a very satisfactory medium for the mouldings and other external details and possesses the further merits of being both inexpensive and durable. All the woodwork is exceedingly simple and is painted white. Jewel-like touches such as the bit of wrought iron above the side door into the court, and the wall niche over the door opening into the garden, accent the studied restraint of the rest of the composition.

NUMÉRO 147, BOULEVARD DE LA REINE, VERSAILLES

Numéro 147, Boulevard de la Reine is an excellent example of the fully organised urban composition with four elevations instead of one, thanks to the fact that, like many other Versailles houses, it is set in its own garden and can present a pleasing aspect from whatever point it is viewed, whether all the points of view be the common property of the general public or not. And usually only the street front is visible to the public because the French people choose to possess and enjoy their gardens in reasonable and decent privacy, walling them round about instead of turning them inside out, so to speak, and spreading them open to the inquisitive gaze of every chance passer-by.

The house was built in the early part of the nineteenth century before the restrained ideals of the Directoire period had succumbed to the vulgarity of a later era, and it was constructed of materials brought from a demolished country house that had once belonged to Madame de Montespan. The walls are built of carefully dressed ashlar of the native cream-coloured limestone, and the woodwork is painted a light grey, almost white.

GATEWAY, VIROFLAY, GATEWAY TO COURTYARD AND HOUSE IN COURTYARD, CANTON SUD, VERSAILLES

In Versailles itself, and in the little towns near Versailles, are to be found many admirably designed gateways dating chiefly from the seventeenth and eighteenth centuries. The gateway at Viroflay, appearing in one of the illustrations, is a good example of the general type.

The gate house and archway admitting to a

long courtyard in the Canton Sud, at Versailles, is a pleasant incident of late seventeenth century Versailles architecture in point of both design and material, the latter being brick which is somewhat exceptional in a neighbourhood chiefly of stucco and stone. Near the lower end of this same courtyard is a brick house with limestone panels and trimmings in the Louis XIII manner, of which several exterior illustrations are included.

HOUSE ON THE RUE SAINT MÉDERIC, VERSAILLES; DIRECTOIRE HOUSE ON THE AVENUE DE PARIS, VERSAILLES; EIGHTEENTH CENTURY HOUSE AT VIROFLAY; HOUSE FRONTS ON THE BOULEVARD SAINT GERMAIN, VERSAILLES

The little Directoire house on the Rue Saint Méderic, with walls of smooth grey stucco, and the Directoire house on the Avenue de Paris, with stuccoed walls painted a lively buff colour, present interesting studies of small house composition in the manner of elegant austerity that prevailed at the very end of the eighteenth century and for the first few years of the nineteenth and found its echo across the Channel soon afterwards in the Regency mode.

The eighteenth century house at Viroflay, though foreshadowing Directoire tendencies, belongs to an era that had not yet achieved the goal of severely logical elimination reached by the architects who designed from 1795 to about 1809.

The housefronts on the Boulevard Saint Germain, in Versailles, though they may not offer features suited to direct adaptation, nevertheless embody *motifs* and characteristics of composition of the period from 1790 to 1820 that are of considerable value and interest.

SMALL HOUSE, VIROFLAY, SEINE-ET-OISE

The small house at Viroflay with smooth stuccoed walls painted gray, white woodwork and black-slatted roof affords a trustworthy instance of the modest-sized eighteenth century dwelling in the manner distinctive of Versailles and its neighbourhood. The dependencies are studied with no less care than the dwelling and they, together with the dwelling, constitute a completely articulated and coherent composition.

PRIEST'S HOUSE, VIROFLAY

This little house—and it is very small indeed—stands on an irregularly-shaped piece of ground at the junction of two streets. The padre evidently came in for the left-overs in the assignment of site. Nevertheless, in reality, he fell heir to what proved to be in the outcome a particularly choice plot, just large enough for the dwelling and a tiny garden behind it, a plan of which is given.

Despite limitations of size, like most of its fellows it possesses a distinctly appreciable poise and style. The rubble-built walls are coated with a jacket of smooth stucco whose surface is lined off in masonry divisions of a scale set by the projecting quoins. The belt course and the mouldings of the cornice are

run in the same accommodating stucco. There are no other projecting ornamental details of any sort. The wall colour is a greyed and dingy cream not easily described. The door and the batten shutters are grey; the casements are white.

THE HOUSE OF MADAME ELISABETH, VERSAILLES

On the Avenue de Paris, in that part of Versailles known as Montreuil, stands the house of Madame Elisabeth, sister of Louis XVI. What is now the central portion of the dwelling was built about 1776 for the Princess Rohan-Guéménée, Governess of the Children of France, as the royal children were called. The Princess Rohan-Guéménée being in straitened circumstances, in 1781 the King bought the property for his sister and it became her favourite place of residence until the Revolution. At that time it was declared national property; in 1794 a military hospital was established in the house; subsequently it was sold by the state into private ownership. The projecting wings were built about the beginning of the nineteenth century.

The whole composition is characterised by impeccable, clean-cut austerity which, without chilling or repelling the beholder, affords a refreshing crispness of mien. House and gate-lodge are built of rubble, smooth-stuccoed and painted white. The woodwork of the shutters, casements and doors, also, is painted white and the only accent of contrasting colour is found in the reticent ironwork and the dark grey slates of the roofs. Of the gardens as they were in Madame Elisabeth's day, few traces remain.

LE BUTARD, BOIS DES HUBIES, NEAR VERSAILLES

Le Butard is a hunting lodge, built in the royal forest by the architect Gabriel for Louis XV. The designs were drawn in 1750 and building was started immediately afterwards. The structure is entirely carried out in a tawny coloured limestone and in the manner of its design indicates the approaching ascendancy of Neo-Classical principles.

The carving in the pediment, appropriately enough, depicts a boar hunt and is an excellent piece of sculpture. In the great circular *salon*, which is an unusually interesting room, the *boiserie*, designed in the Louis Quinze manner, is of distinguished elegance. The subsidiary rooms of this hunting lodge are designed and executed with the same exquisite taste as those of more important character. Altogether, Le Butard is an illuminating example of specialised architecture and a worthy monument to the genius of one of the greatest French architects of the day.

LITTLE DIRECTOIRE HOUSE AT SAINT NOM-LA-BRETÈCHE

The tiny Directoire house in the village of Saint Nom-la-Bretèche is one of those austere little gems that seem to be peculiarly characteristic of this period. Every feature of the house and property is of a diminutive scale, yet every item of appointment is complete and the entire composition is conceived in a spirit of reticent elegance.

The dwelling itself, of course, affords the chief interest and attraction, but the little building adjacent, containing the stable, coach-house and gardener's quarters, possesses no small merit while the garden, in which traces of the original arrangement are distinctly visible, might well furnish a model for planning a small plot at the present time.

The stuccoed walls of the house, laid off with masonry joints, are painted a light grey and all the exterior woodwork is painted white. The roof is of thin, black slates.

LA RANCHÈRE, SAINT NOM-LA-BRETÈCHE, SEINE-ET-OISE

La Ranchère, near the village of Saint Nom-la-Bretèche, in the Department of Seine-et-Oise, is an house dating from the latter part of the reign of Louis XIII. The structure is of brownish grey stucco over rubble walls. At the south end the conservatory, of course, is a modern addition. Inside, the arrangement of the house is direct and convenient and there is a very good early staircase of restrained design ascending all the way to the top floor. The panelling in the rooms is of excellent character but is of later date than the house and has evidently replaced the earlier woodwork at some period of renovation.

The old barns and the houses of the gardeners and labourers are rich in an unpretentious picturesque quality and constitute a very considerable item in the total charm of the estate. The texture of the red tile roofs is especially mellow and pleasing. The walls, rough-plastered over rubble, are whitewashed.

THE CHATEAU DE NOISY-LE-ROI

The present Château of Noisy-le-Roi stands on the site of a much older building that had belonged to and sheltered many important historical personages. In 1732 Louis XV gave this earlier château and all its lands to Monsieur Le Roy on condition that he would demolish it to the foundations. This was done forthwith, but with the materials Monsieur Le Roy built the house we see to-day. Built before the middle of the eighteenth century, in 1749 the château passed into the hands of Monsieur Bachelier, Councillor and first *Valet de Chambre* of the King. He enlarged it, adorned it and beautified the gardens.

The whole structure is built of carefully dressed limestone ashlar of a yellowish creamy colour and the exterior woodwork is painted white. It is interesting to note that outwardly this house retains substantially the dignified character that marked the reign of Louis XIV and betrays none of the occasional whimsicality that appeared in compositions of the succeeding reign. As a general rule, however, despite any degree of decorative playfulness or even excess that might occur indoors, the exteriors of Louis XV's time maintained a well-poised sobriety of aspect and evinced no marked departure in principle from the manner that prevailed in the period of the Grand Monarque. This external continuity of

expression is clearly exemplified at Noisy-le-Roi. Nothing could be more decorous than the approach through the quadrangular gravelled forecourt bounded by its straight walks sheltered by prim rows of pleached limes; the same measured decorum is scrupulously preserved in the design of both entrance and garden elevations.

HÔTEL DE LA CHANCELLERIE, VERSAILLES

The Hôtel de la Chancellerie, erected in 1670 as the dwelling of the Grand Chancellor of France, is one of the oldest buildings of Versailles. It is reputed to have been designed by Mansart, although the proof of such attribution, it appears, cannot be definitely substantiated. The plans, however, may well have been from Mansart's hand. What is certainly known beyond all peradventure is that certain interior changes, especially with reference to the staircase, were carried out about the middle of the eighteenth century under Gabriel. In 1789 this old house, about which centred so much of historical importance, was occupied by M. de Barentin, Keeper of the Seals of France. After the departure of the King from Versailles it was abandoned and subsequently converted into a saddle factory where about two hundred workmen were employed. It is now in private ownership and is gradually being restored to its original condition or, at least, to the condition in which Gabriel left it. The garden is also being restored to its pristine state by the help of Le Nôtre's drawings, unearthed after long search, from the Archives.

The walls of the Chancellerie are covered with tawny-grey stucco; the exterior woodwork is painted white. The panelling, the casement design, Gabriel's entrance hall and staircase and all the other details are well worthy of close study. By no means the least engaging feature is the little *conciergerie*, perfectly planned and finished to the least item.

HOUSE IN THE BOULEVARD SAINT GERMAIN, VERSAILLES

This house, which is fully represented externally by its garden front, was at one time the property of Louis XV. It was then that Madame de Pompadour often came there *en promenade* and seems to have admired the place greatly. In 1756 the King added this house to the property he had given the Comtesse d'Estrelles, a relative of Madame de Pompadour whom he had taken from a condition of poverty. This incident conclusively dates the structure as belonging to the first half of the eighteenth century although its appearance might otherwise well lead one to believe that it had been built at a somewhat later period.

The smooth-stuccoed walls are painted grey and the exterior woodwork is likewise a light grey; the roof is slated. Externally, the garden front of the house is the only part that is of the slightest interest. Elsewhere the original struc-

ture has been overlaid with later and altogether ugly and irrelevant additions, apparently with the intent of making it look like a thirteenth century Burgundian château.

THE CHÂTEAU DU CHESNAY, NEAR VERSAILLES

One of the pleasantest houses in the neighbourhood of Versailles is the Château du Chesnay. It is attributed to the fertile genius of Mansart while the garden surrounding it was planned by no less a master of garden design than Le Nôtre. The dwelling itself, which in reality is not very large, gives the impression of great size, thanks to the disposition of the dependencies and the manner in which the whole composition is conceived.

The house and all its subsidiary buildings are covered with a smooth-surfaced stucco and painted a light creamy grey; the shutters, casements and all other exterior woodwork are painted white. Thin, black slates cover the roofs, the ridges, hip angles and dormers being sheathed with lead. On the dormers of the dwelling the lead sheathing is wrought into appropriate decorative forms.

Not only are the dependencies made to bear an important rôle in the scheme of composition, but their design in itself, independently of all relation to the total *ensemble*, may fitly be dwelt upon as a subject of close study. In this connexion, the long arcaded front in the stable court merits especial mention. So, likewise, does the design of the orangery.

LOUVECIENNES-LE-PAVILLON, LOUVECIENNES

The building of the Pavillon Du Barry at Louveciennes was begun in December, 1770, and completed in January, 1772, under the architect Ledoux. The goldsmith-sculptor, Jacques Gouthière, furnished the bronze ornaments and door fittings, all of which were masterpieces. Most of Gouthière's work, unfortunately, disappeared at the time of the Revolution. Four famous Fragonard panels were painted for one of the *salons* in this house but were not accepted by the du Barry. Their story can be read elsewhere. The estate is now in private ownership and is maintained in the best possible condition.

The house stands on a terrace on the heights dominating the Seine far below. In his book *Madame du Barry*, Claude Saint-André says: "The Pavillon is square, twenty-five feet high, lighted in front by five windows and on the sides by three. It is composed of a *rez-de-chaussée* of Saint Leu stone, and a terrace surrounded by a balustrade. The eight steps of the *perron* lead to a portico of four fluted Ionic columns. This peristyle is surmounted by a cupola, the interior of which is finely worked. An admirable bas-relief by Lecomte adorns the façade. It is a bacchanal, of really pagan grace, where children, grouped in a half-circle, play with a goat skin amid a shower of roses." All the exterior woodwork of this graceful and distinguished composition is painted white. The outer walls are smooth-stuccoed and painted.

THE PAVILLON DE MUSIQUE, MONTREUIL
(VERSAILLES)

The Pavillon de Musique was built as a dependency of the residence of the Comte de Provence, brother of Louis XVI., and its erection, in the last quarter of the eighteenth century was closely watched over by Madame la Comtesse de Provence, the Princess Marie Josephine Louise of Savoy.

In the *Revue Hebdomadaire*, de Reiset says: "The façade, approached by seven steps of white marble, is surmounted by a triangular pediment; its centre adorned by a great M garlanded by roses. The Pavilion itself, pierced with nine windows, is in the Italian style, of but one story, with a surbased roof, hidden by a balustrade. The vestibule is adorned with statues of Ceres and Pomona placed in niches. A large bay separates the vestibule from the dining-room, which is circular in form and lighted by a cupola. The walls are entirely covered with frescoes of columns and arcades, flowering trees and fountains.

"The *salon*, which adjoins the dining-room, is also circular and painted in relief with garlands of laurel, diversified by the monogram of Madame, white upon rose, in blue-grey frames. There is a light frieze of arabesques beneath the sky-blue of the ceiling, while the ensemble is reflected in the mirrors of the four doors, placed opposite the windows."

The exterior of the Pavillon is stuccoed and painted white and all the exterior woodwork is white also.

THE HOUSE OF MADAME DE POMPADOUR
IN THE CANTON SUD, VERSAILLES

This perfectly appointed little eighteenth century dwelling, usually called the house of Madame de Pompadour, belonged officially to her private secretary, M. Colin. Quite apart from any historical associations, this tiny establishment at the corner of the Rue Saint Louis and the Rue Royale justifies close examination. Like many other good things in France, it does not throw its charms at the head of the chance comer, but must be sought out. The entrance front, when the gate is shut, is neither imposing nor communicative, and the high wall along the Rue Royale completely conceals all that is within.

The house is coated with stucco and in this same material all the delicate mouldings and embellishments are wrought. The woodwork is painted white. The garden retains the same arrangement as when the King's favourite trod its paths. It would be difficult to find a more perfect specimen of these "petites maisons" of the eighteenth century, or one that has more faithfully preserved the urbane atmosphere of the period in every respect. So far as can be ascertained, the house seems to have been built in or about 1746, at least the central pavilion. It is possible that the wings were added about 1752.

The central pavilion consisted of a *salon*, a bed-chamber—to which was attached a boudoir—and a dining-room. On the plan the last named is designated as the library, in accordance with the purpose it now serves. The portion of the east wing now

indicated as a store-room was originally a tiny stable and coach house.

In the *salon*, whose windows look out upon both the paved forecourt and the garden, the *boiserie* is of exceptional delicacy and beauty, and the over-door paintings are copied from originals attributed to Boucher. Mirrors are let into the panelling. The "chamber of Madame de Pompadour," adjoining the *salon*, has a lower ceiling and is more intimate in character. Here the *boiserie* is equally admirable and contains ten panels forming a series of Chinese subjects, painted by Jean Pillement who did so much to bring "*Chinoiserie*" into favour. One of the panels is dated "1746." This seems to fix the year in which the house was completed.

LE PAVILLON DE MADAME, VERSAILLES

Le Pavillon de Madame is on the Avenue de Paris, in Versailles. Immediately within the gates is a small forecourt in front of the house. The north or garden front of the house overlooks a broad *tapis vert*, surrounded by tall trees which effectually shut out the neighbouring estates and also conceal sundry tool houses, the poultry run and the rabbitry, that indispensable adjunct of the French suburban or country residence. Beyond the *tapis vert* an opening in the trees discloses the *potager* geometrically laid out with beds and broad walks converging to a central pool. At the far end of the *potager* is the orangery, against the wall that bounds the estate to the north.

The plan of having the *salon* above stairs rather than on the ground floor is thoroughly indicative of Gallic tastes in this particular and would hardly appeal to Anglo-Saxon temperament for a suburban or country house; nevertheless, upon careful examination the arrangement of the house displays numerous features deserving of thoughtful consideration.

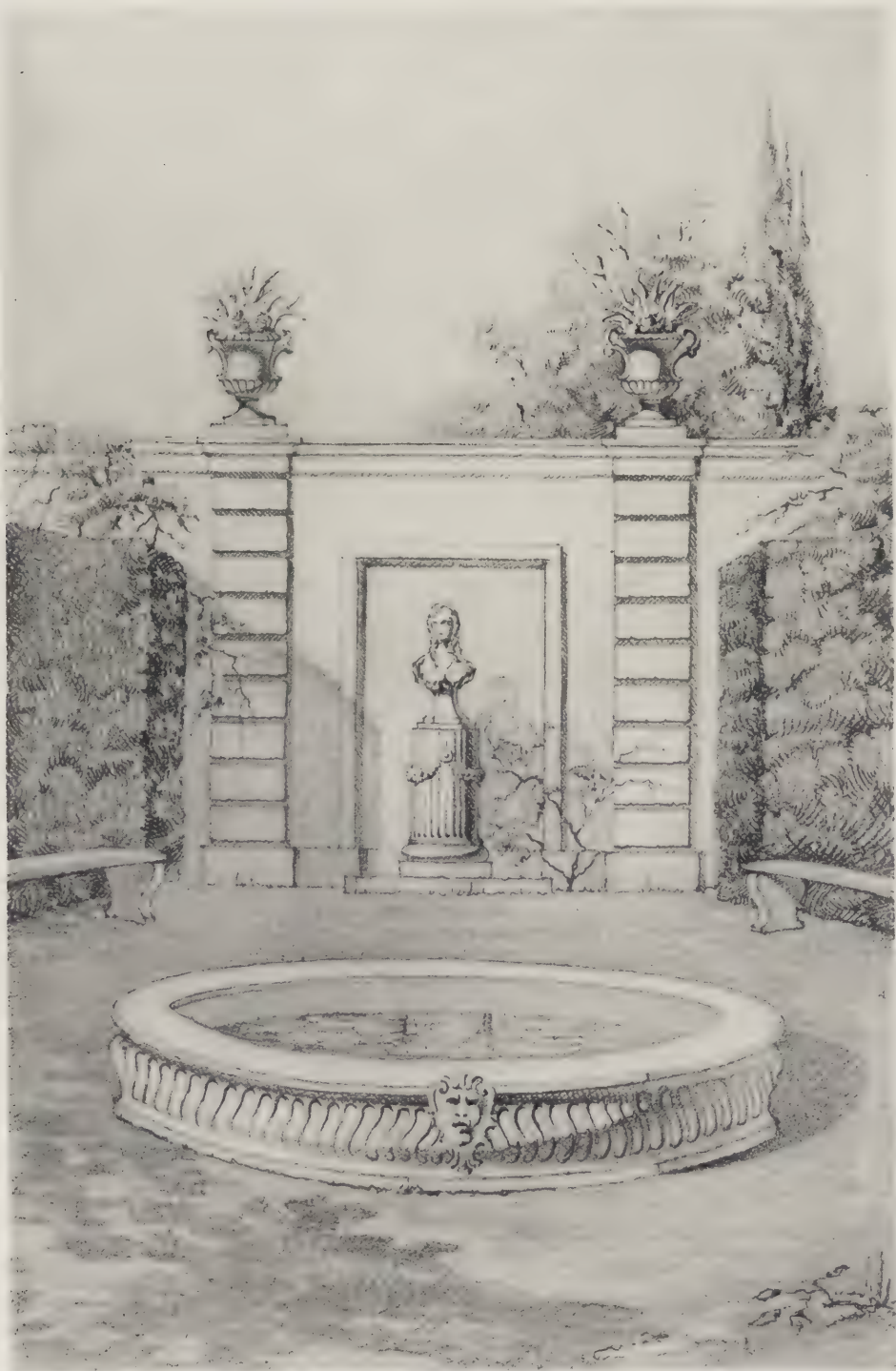
The *boiserie*, especially in the hall, dining room, anteroom and *salon*, is of admirable quality and commands attention. In the entrance hall the panelling is white; the walls of the staircase are marbled with occasional diverting variations in the form of polychrome arabesques; the walls of the dining room are a pale green; and in the anteroom and *salon* the oak panelling is its natural colour with the carved enrichments picked out in gold. The exterior of the house is stuccoed and painted a light grey. Lead sheathing encloses the decorative trim of the dormer windows.

HÔTEL DES RÉSERVOIRS, VERSAILLES

The Hôtel des Réservoirs, at Versailles, which is now a hotel in the modern sense of the word, was once the house of Madame de Pompadour. Although additions have been made at both sides of the original structure and several storeys have been built on top, the dwelling otherwise remains much as it was in the time of its occupancy by the famous marquise. This is especially the case with reference to the fixed features of the rooms

on the ground floor. The panelling is unchanged, some of the Boucher decorations are still in place, and the fireplace in one of the *salons* (of which

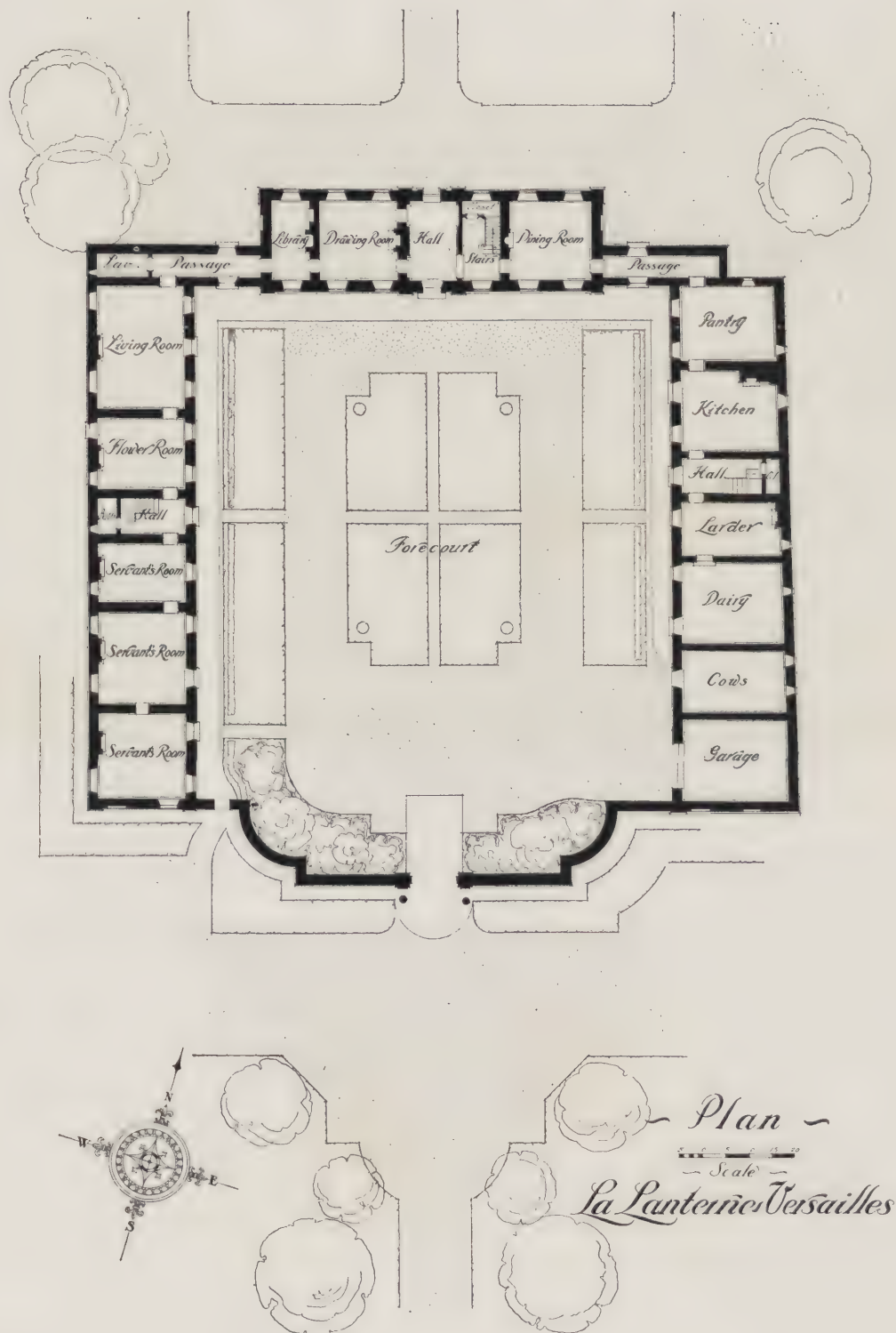
measured drawings are given) retains intact the wood cupboard ingeniously contrived within the cast iron cheek of the opening.



POOL IN ARBOUR

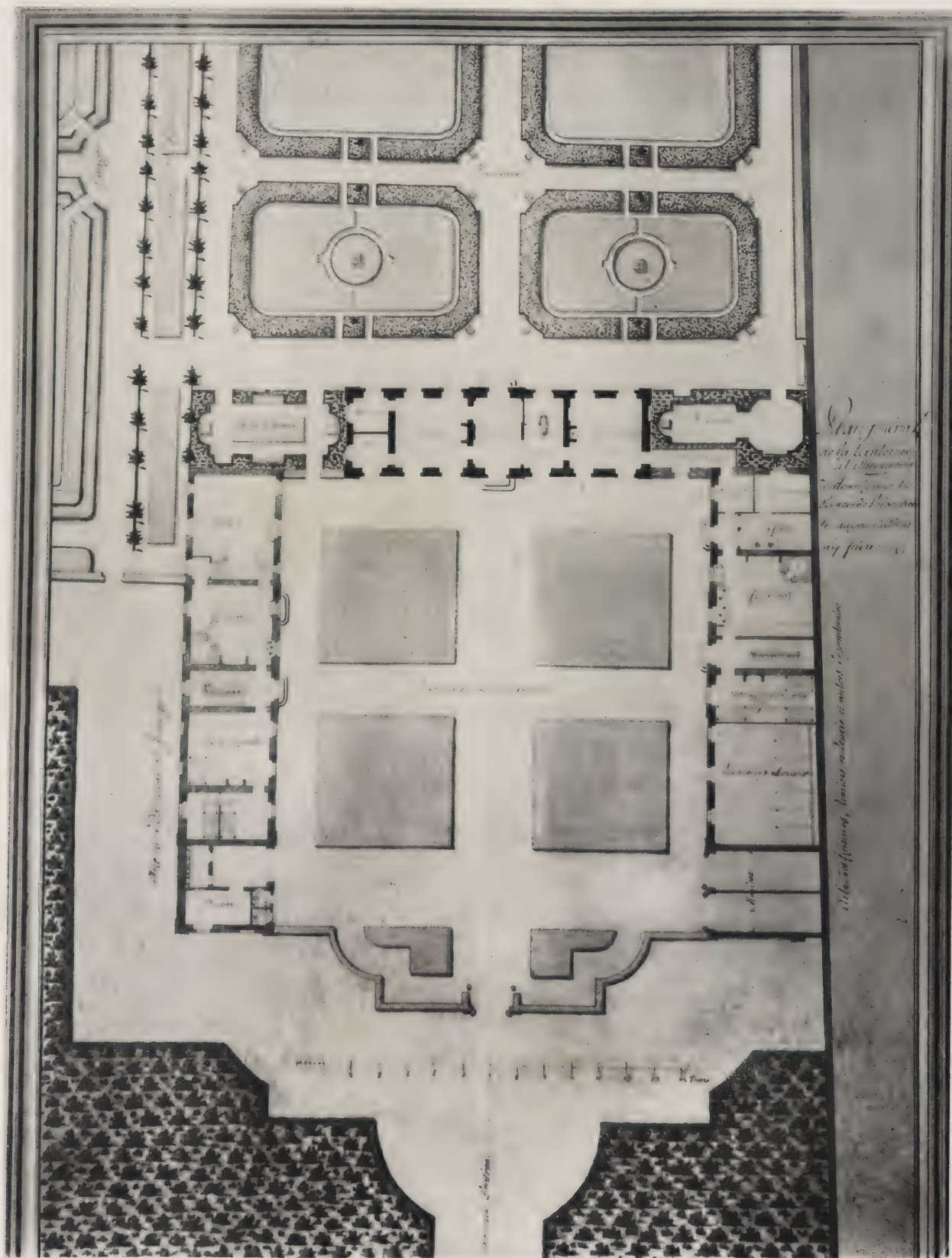
SMALL HOUSE AT ST. NOM-LA-BRETÈCHE

PLATES



PLAN

LA LANTERNE, VERSAILLES, SEINE-ET-OISE



ORIGINAL PLOT PLAN

LA LANTERNE, VERSAILLES, SEINE-ET-OISE



SOUTH DOOR

LA LANTERNE, VERSAILLES, SEINE-ET-OISE



WINDOW AND BALCONY, SOUTH FRONT
LA LANTERNE, VERSAILLES, SEINE-ET-OISE



ENTRANCE DRIVEWAY
LA LANTERNE, VERSAILLES, SEINE-ET-OISE



SOUTH FRONT
LA LANTERNE, VERSAILLES, SEINE-ET-OISE



SOUTH FRONT AND WEST WING
LA LANTERNE, VERSAILLES, SEINE-ET-OISE



WITHIN THE FORECOURT
LA LANTERNE, VERSAILLES, SEINE-ET-OISE



DETAIL OF SOUTH FRONT

LA LANTERNE, VERSAILLES, SEINE-ET-OISE



*Detail of
Main Entrance Doorway
Scale
La Lanterne Versailles*

DETAIL OF MAIN ENTRANCE

LA LANTERNE, VERSAILLES, SEINE-ET-OISE



NORTH FRONT
LA LANTERNE, VERSAILLES, SEINE-ET-OISE



HALLWAY

LA LANTERNE, VERSAILLES, SEINE-ET-OISE



DINING ROOM

LA LANTERNE, VERSAILLES, SEINE-ET-OISE



THE STUDY

LA LANTERNE, VERSAILLES, SEINE-ET-OISE



GATEWAY

LA LANTERNE, VERSAILLES, SEINE-ET-OISE



NORTHWEST ANGLE OF FORECOURT

LA LANTERNE, VERSAILLES, SEINE-ET-OISE



STAIRCASE HALL

LA LANTERNE, VERSAILLES, SEINE-ET-OISE



DOOR IN WEST PASSAGE

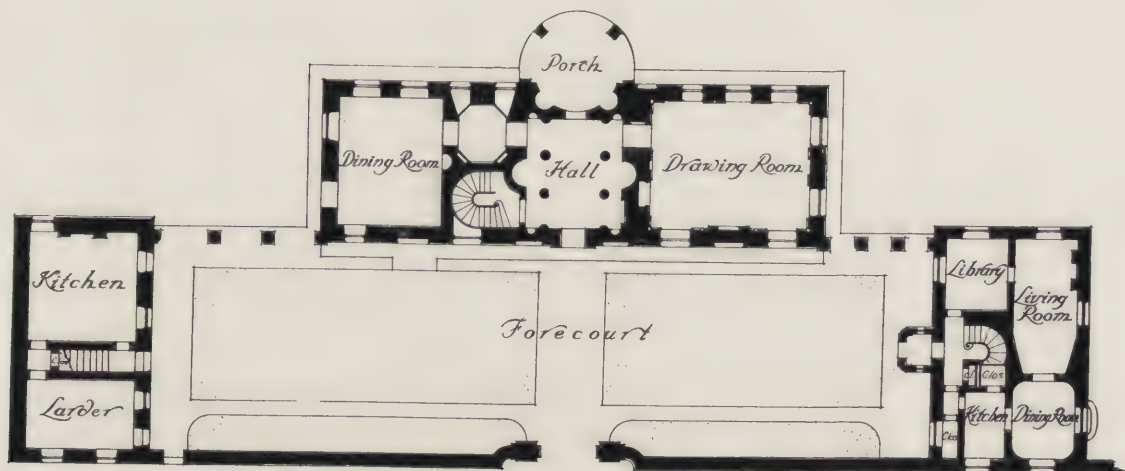
LA LANTERNE, VERSAILLES, SEINE-ET-OISE



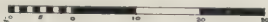
ENTRANCE TO FORECOURT

LA LANTERNE, VERSAILLES, SEINE-ET-OISE

Garden



Plan of Ground Floor



GATEWAY

SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



NORTH FRONT
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



EAST PAVILION



FORECOURT, LOOKING WEST

SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



GATEWAY AND FORECOURT
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



FORECOURT AND EAST PAVILION
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



COLONNADE AND EAST PAVILION
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



NORTH DOOR

SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



HOUSE DOOR

SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



DOORWAY, EAST PAVILION
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



HOUSE DOOR

SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



WEST PAVILION AND COLONNADE



SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



SOUTH FRONT AND FORECOURT, LOOKING EAST
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



KITCHEN DOOR

SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



CENTRAL HALL AND SALON DOOR

SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



STAIRCASE DETAIL

SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



SALON
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE

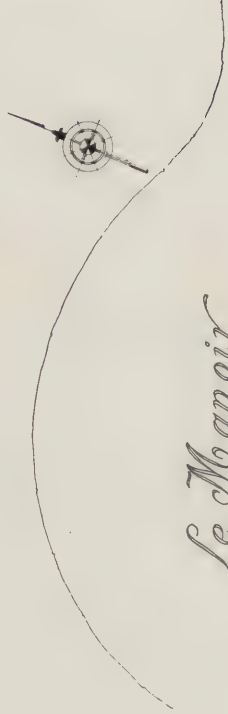
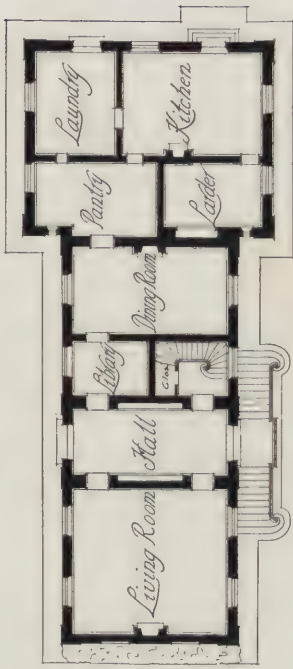
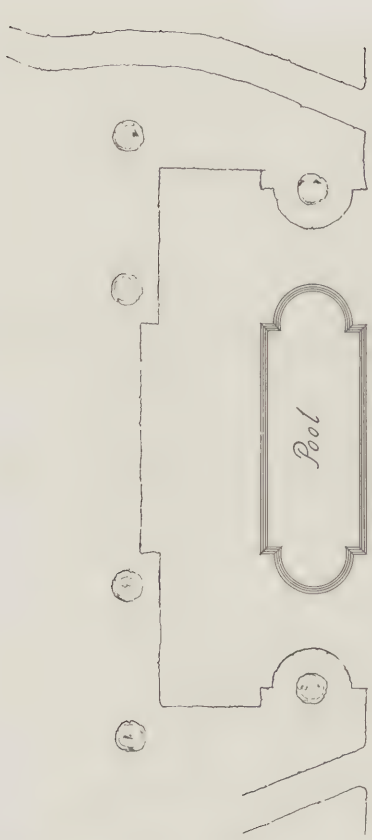


FIREPLACE IN SALON
SAINT VIGOR, VIROFLAY, SEINE-ET-OISE



GARDEN FRONT

MANOIR — VIROFLAY, SEINE-ET-OISE



*Le Manoir
Viroflay
Seine et Oise*

Scale
0 5 10 15 20 25 Feet



EAST FRONT, DETAIL



WEST FRONT AND PERRON

MANOIR, VIROFLAY, SEINE-ET-OISE

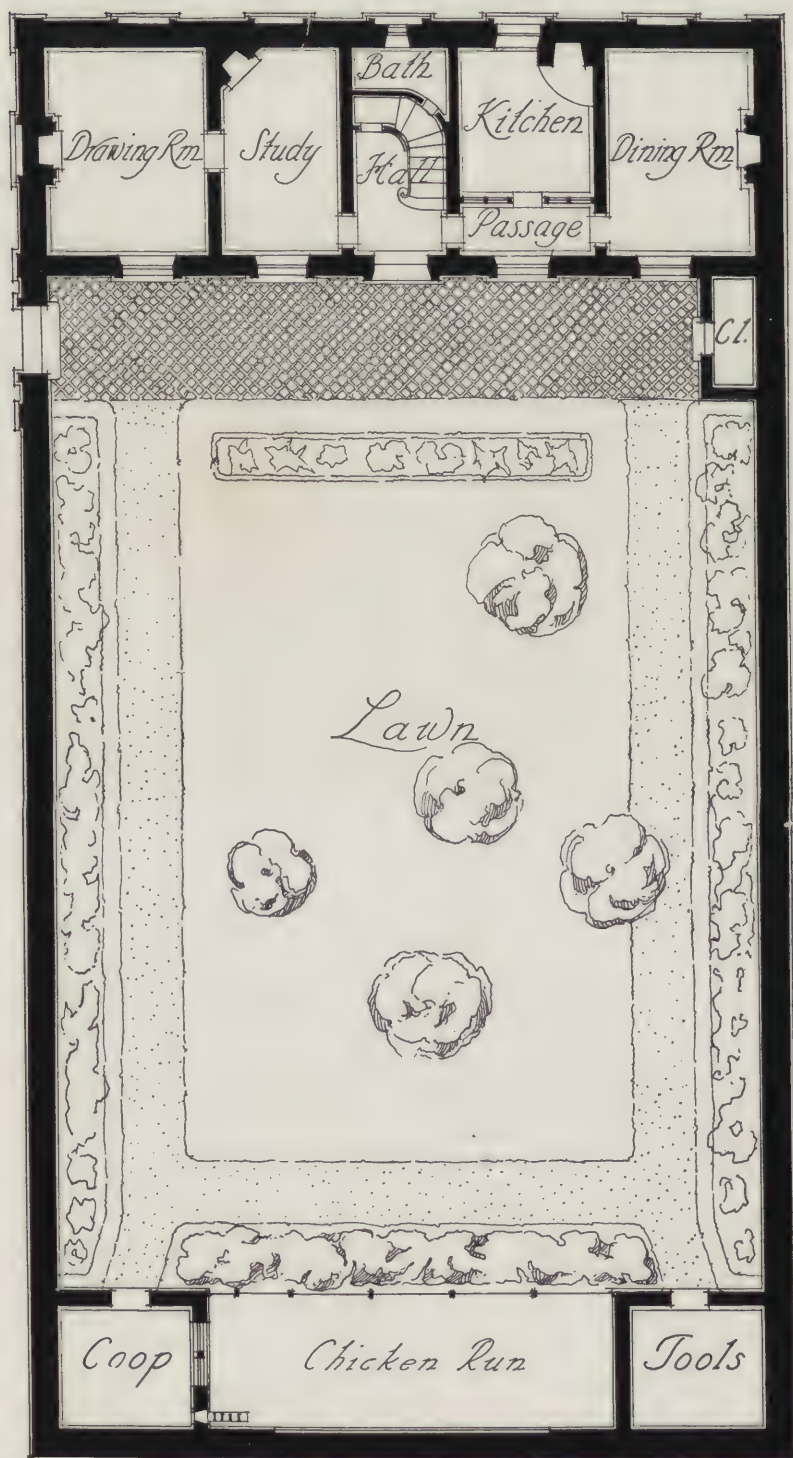


WEST FRONT

MANOIR, VIROFLAY, SEINE-ET-OISE



THE STAIRWAY
MANOIR, VIROFLAY, SEINE-ET-OISE



PLAN

NO. 16, RUE D'ANGOULÊME, VERSAILLES

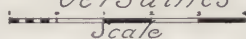


GARDEN FRONT



Elevation

*Entrance Doorway
16 Rue D'Angoulême
Versailles*



Scale

DETAIL OF ENTRANCE DOORWAY

NO. 16, RUE D'ANGOULÊME, VERSAILLES



ENTRANCE GATEWAY

NO. 16, RUE D'ANGOULÊME, VERSAILLES



HOUSE DOOR, GARDEN FRONT



WEST FRONT
NO. 16, RUE D'ANGOULÊME, VERSAILLES



EAST AND NORTH FRONTS
OCTROI, PORTE LOUVECIENNES, VERSAILLES



NORTH & WEST FRONTS



GARDEN FRONT, SOUTH

NO. 16, RUE D'ANGOULÊME, VERSAILLES



EAST FRONT



Plan of Ground Floor

*Octroi-Barrière
Porte Louveciennes
Versailles*



GROUND FLOOR PLAN

OCTROI, BARRIERE, PORTE LOUVECIENNES, VERSAILLES



DETAILS OF EAST ELEVATION

OCTROI, BARRIERE, PORTE LOUVECIENNES, VERSAILLES



SOUTH FRONT WITHIN GATE

OCTROI, BARRIERE, PORTE LOUVECIENNES, VERSAILLES

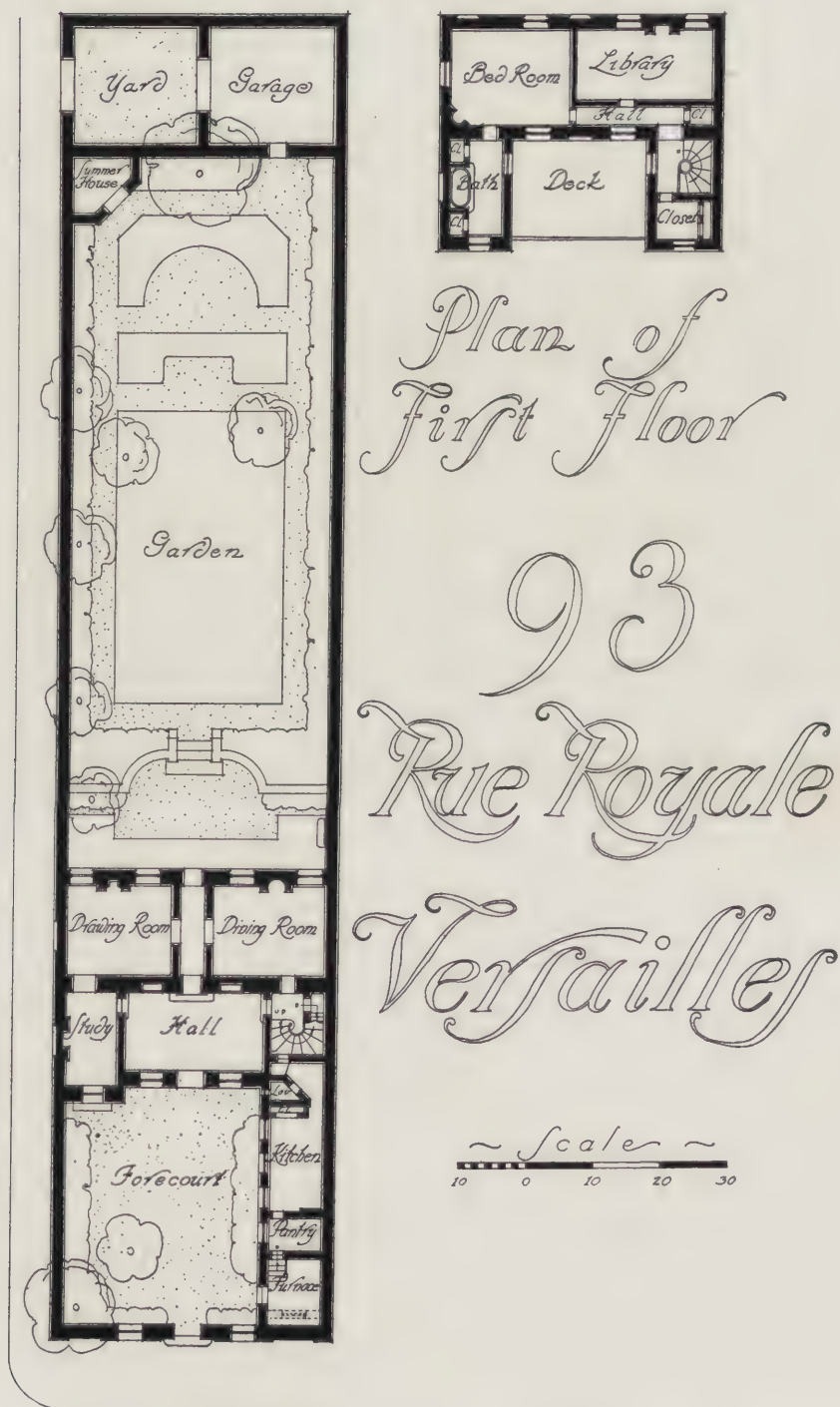


GATE AND FORECOURT



GARDEN FRONT

NO. 93, RUE ROYALE, VERSAILLES



PLANS OF GROUND AND FIRST FLOORS
NO. 93, RUE ROYALE, VERSAILLES



DETAIL OF GARDEN FRONT



GARDEN DOOR

NO. 93, RUE ROYALE, VERSAILLES



WALL FOUNTAIN

NO. 93, RUE ROYALE, VERSAILLES



TEA HOUSE IN GARDEN



WEST FRONT



HOUSE DOOR AND KITCHEN WING

NO. 93, RUE ROYALE, VERSAILLES



GENERAL VIEW



BATHROOM

NO. 93, RUE ROYALE, VERSAILLES



GATE DETAIL

NO. 93, RUE ROYALE, VERSAILLES



DETAIL OF WEST FRONT
NO. 93, RUE ROYALE, VERSAILLES



HOUSE DOOR

NO. 93, RUE ROYALE, VERSAILLES



GARDEN

NO. 93, RUE ROYALE, VERSAILLES



WEST WALL OF DINING ROOM
NO. 93, RUE ROYALE, VERSAILLES



WEST WALL OF DINING ROOM
NO. 93, RUE ROYALE, VERSAILLES



DINING ROOM

NO. 93, RUE ROYALE, VERSAILLES



SOUTH WALL OF DINING ROOM
NO. 93, RUE ROYALE, VERSAILLES



ENTRANCE HALL

NO. 93, RUE ROYALE, VERSAILLES



DRAWING ROOM DOORWAY

NO. 93, RUE ROYALE, VERSAILLES



LIBRARY

NO. 93, RUE ROYALE, VERSAILLES

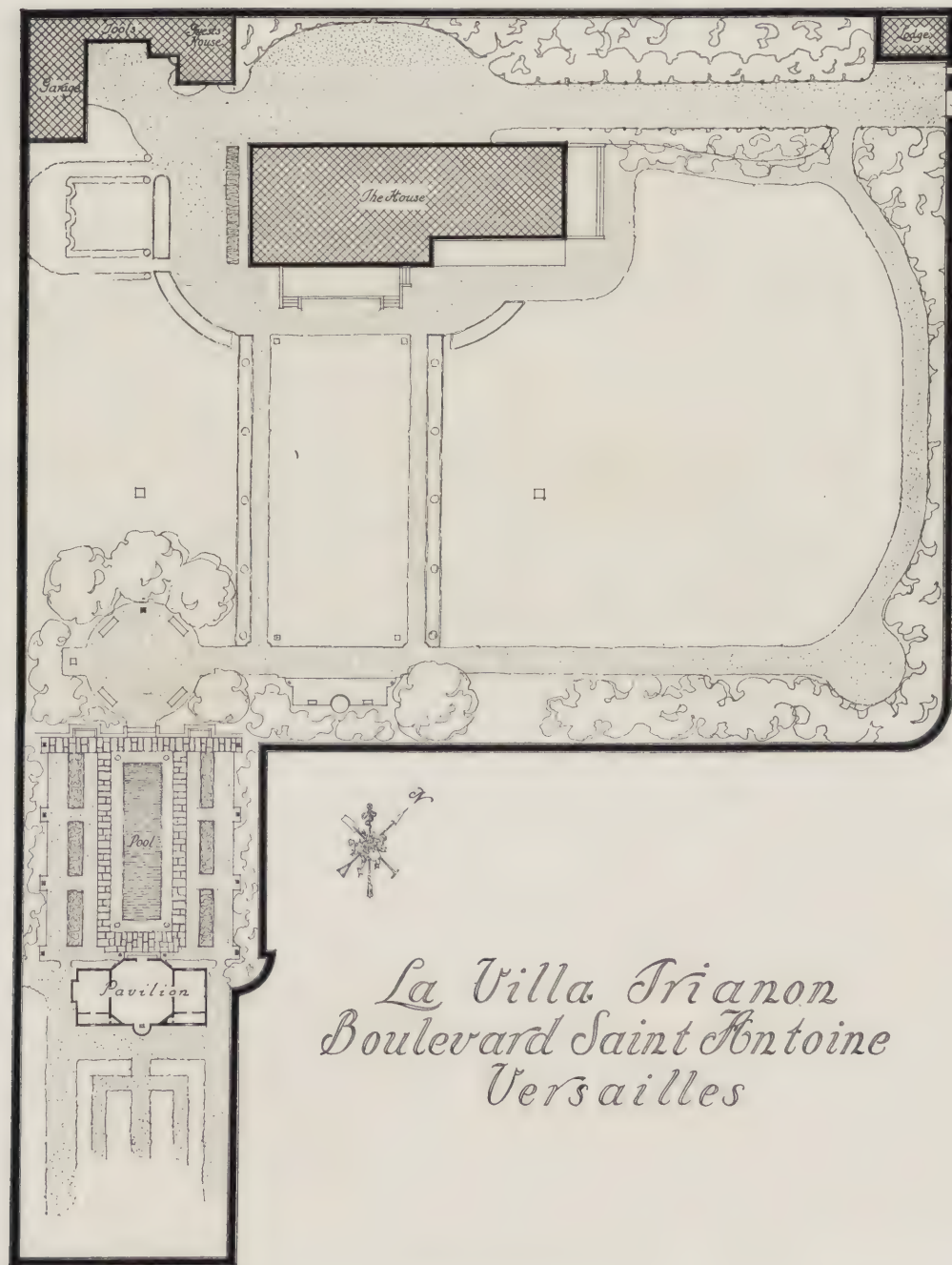


DRAWING ROOM
NO. 93, RUE ROYALE, VERSAILLES



BEDROOM

NO. 93, RUE ROYALE, VERSAILLES



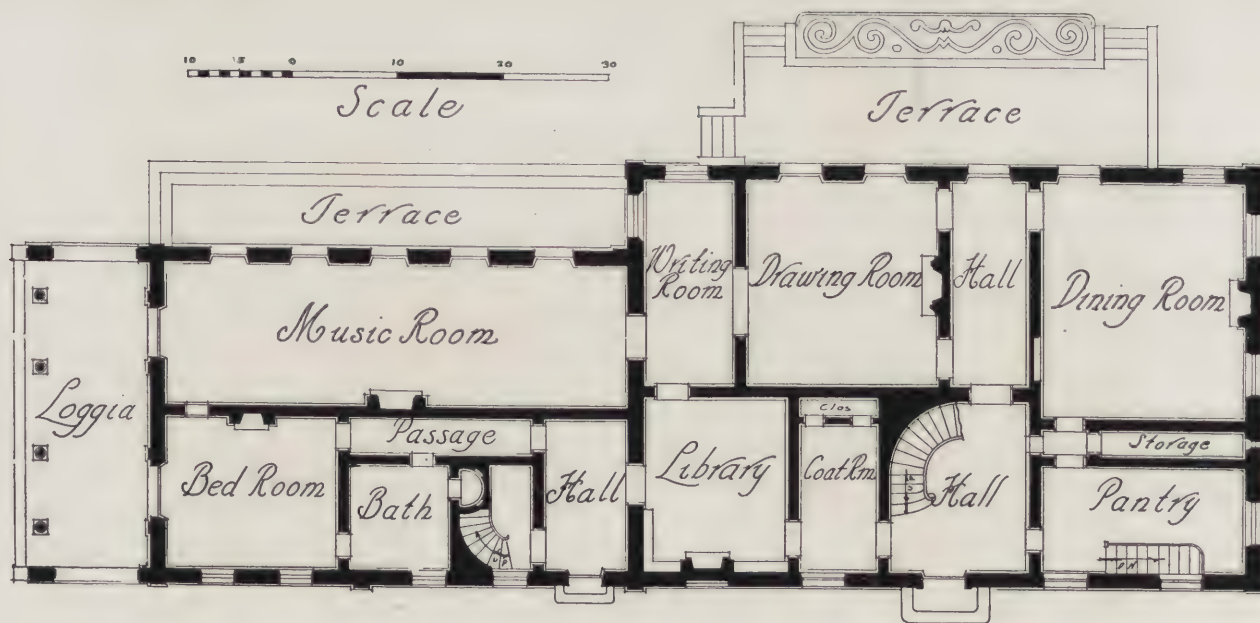
*La Villa Trianon
Boulevard Saint Antoine
Versailles*

PLAN OF GARDENS

LA VILLA TRIANON, VERSAILLES, SEINE-ET-OISE



GARDEN FRONT



Plan of Ground Floor
La Villa Trianon

GROUND FLOOR PLAN

LA VILLA TRIANON, VERSAILLES, SEINE-ET-OISE



WEST FRONT



MUSIC PAVILLON

LA VILLA TRIANON, VERSAILLES, SEINE-ET-OISE



GATE AND CONCIERGE
LA VILLA TRIANON, VERSAILLES, SEINE-ET-OISE



TREILLAGE, END OF GARDEN

LA VILLA TRIANON, VERSAILLES, SEINE-ET-OISE



GATE TO WATER GARDEN

LA VILLA TRIANON, VERSAILLES, SEINE-ET-OISE



TREILLAGE DETAIL IN GARDEN

LA VILLA TRIANON, VERSAILLES, SEINE-ET-OISE



APPROACH



DETAIL OF WINDOW TREATMENT

LA VILLA TRIANON, VERSAILLES, SEINE-ET-OISE



TEA ARBOUR IN CLIPPED VIEW



GARDEN OF PAVILION

LA VILLA TRIANON, VERSAILLES, SEINE-ET-OISE



END OF SALON AND ANTE-SALON

LA VILLA TRIANON, VERSAILLES, SEINE-ET-OISE



DINING ROOM

LA VILLA TRIANON, VERSAILLES, SEINE-ET-OISE

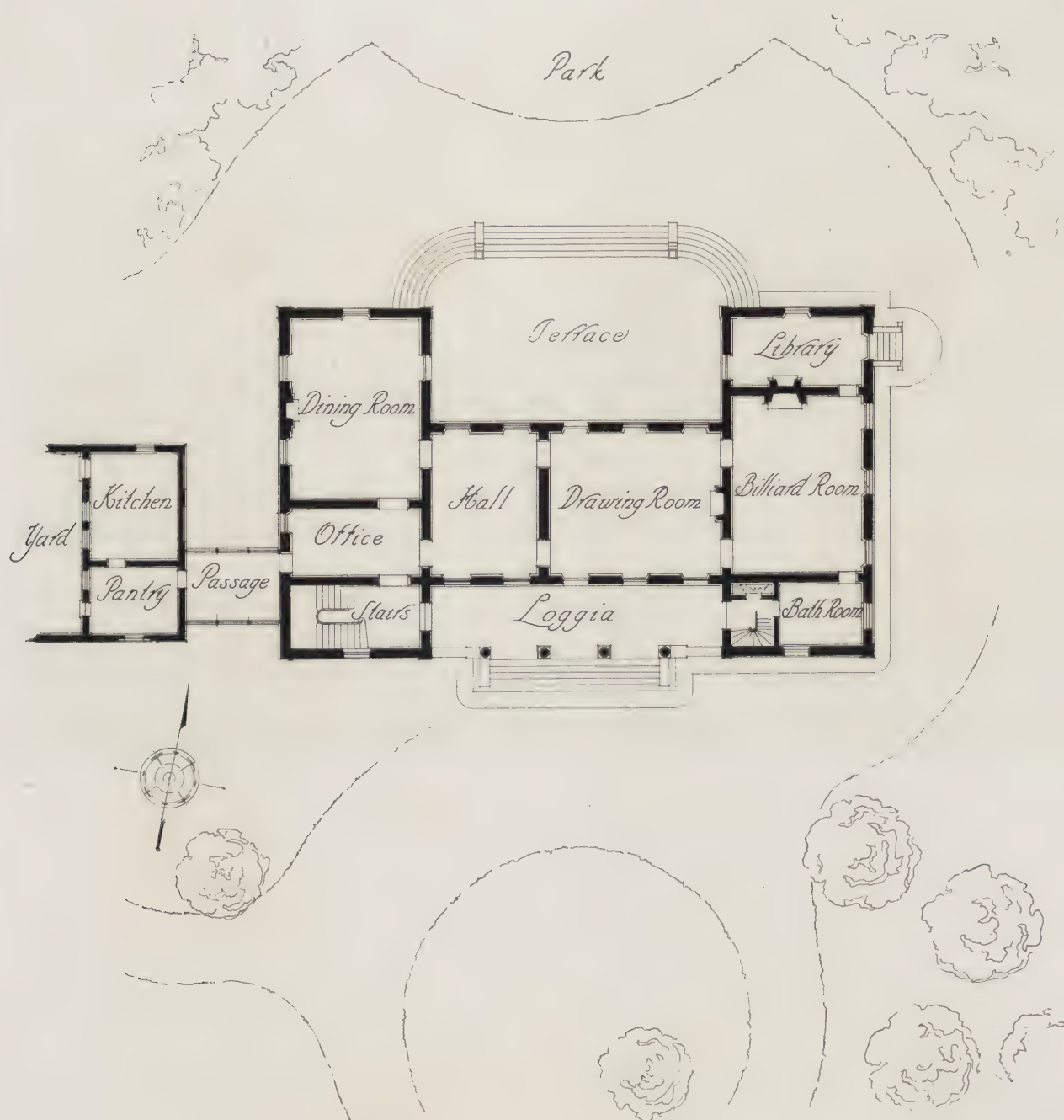


NORTH WALL OF SALON



WEST WALL OF SALON

LA VILLA TRIANON, VERSAILLES, SEINE-ET-OISE



Chateau de Voisins
Louveciennes
Seine-et-Oise

Scale

GROUND FLOOR AND PLOT PLAN

CHÂTEAU DE VOISINS, LOUVECIENNES, SEINE-ET-OISE



EAST FRONT AND TERRACE

CHÂTEAU DE VOISINS, LOUVECIENNES, SEINE-ET-OISE



EAST FRONT

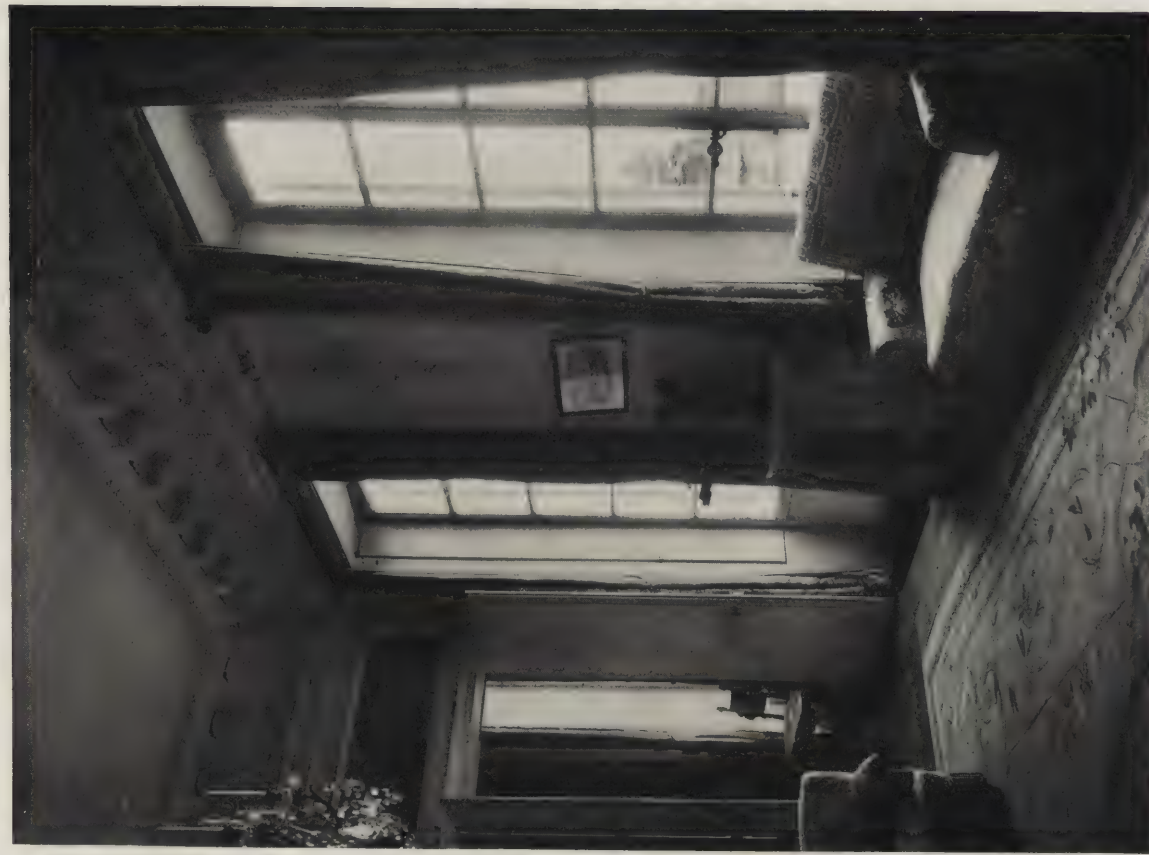


WEST FRONT

CHÂTEAU DE VOISINS, LOUVECIENNES, SEINE-ET-OISE



ANTE-SALON



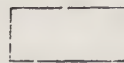
SALON

CHÂTEAU DE VOISINS, LOUVECIENNES, SEINE-ET-OISE



WEST PORTICO

CHÂTEAU DE VOISINS, LOUVECIENNES, SEINE-ET-OISE





VASE FROM OLD CHATEAU, WEST PORTICO
CHÂTEAU DE VOISINS, LOUVECIENNES, SEINE-ET-OISE

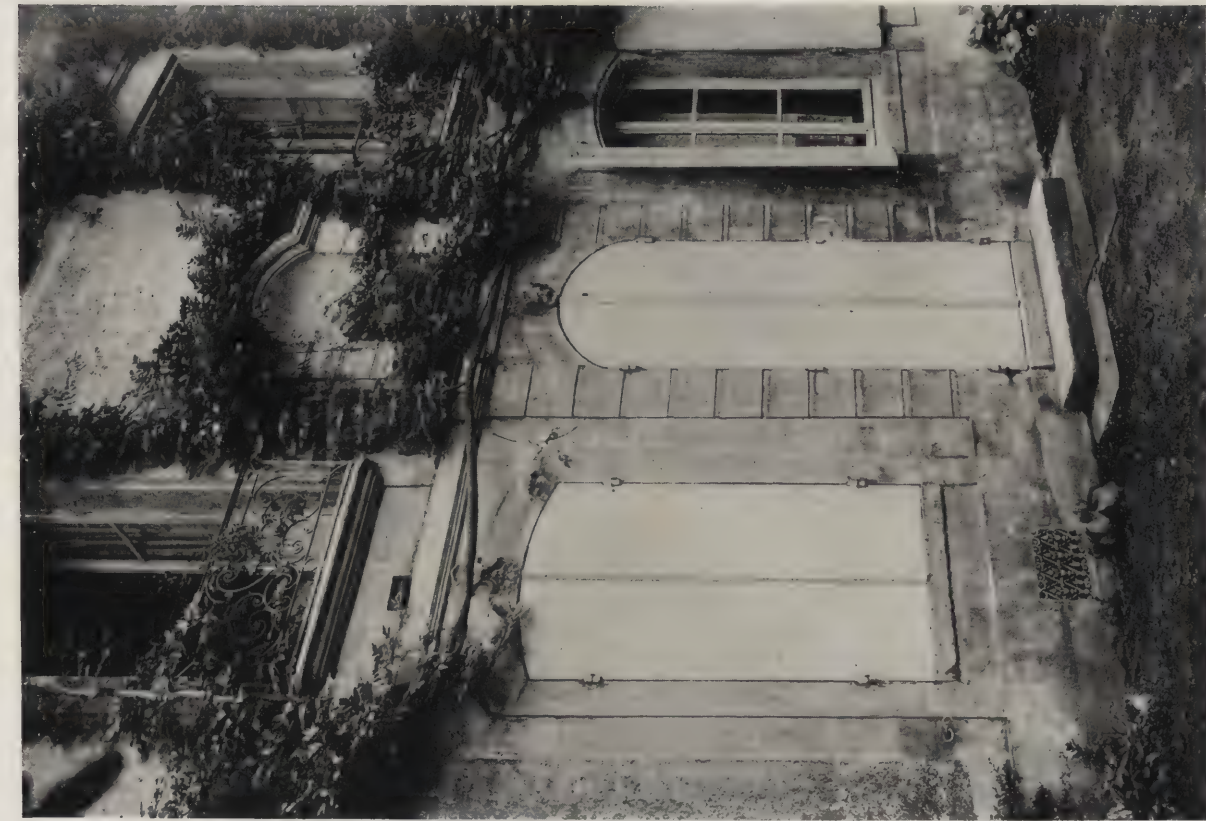


THE SPRING



THE SALON

CHÂTEAU DE VOISINS, LOUVECIENNES, SEINE-ET-OISE

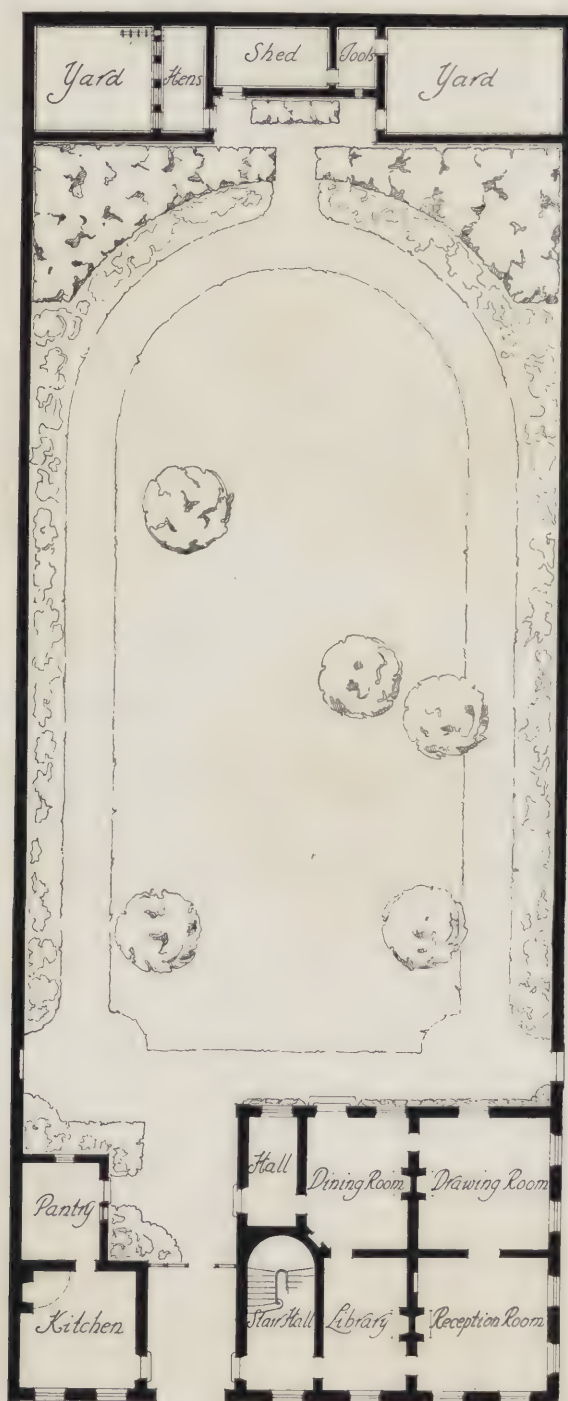


GARDEN FRONT DETAILS

HOUSE ON RUE SAINT LOUIS (BONAPARTE HOUSE), VERSAILLES



GARDEN GATE



Plan of Ground Floor
House on Rue Saint Louis
Versailles



PLAN

HOUSE ON RUE SAINT LOUIS (BONAPARTE HOUSE), VERSAILLES



DOOR IN ENTRANCE COURT

HOUSE ON RUE SAINT LOUIS (BONAPARTE HOUSE), VERSAILLES



GARDEN DOOR

HOUSE ON RUE SAINT LOUIS (BONAPARTE HOUSE), VERSAILLES



GARDEN FRONT



SOUTH AND EAST FRONTS

HOUSE ON RUE SAINT LOUIS (BONAPARTE HOUSE), VERSAILLES



SOUTH FRONT



GROUND PLAN

NO. 147, BOULEVARD DE LA REINE, VERSAILLES



STREET AND FRONT ENTRANCE

NO. 147, BOULEVARD DE LA REINE, VERSAILLES



SOUTH AND EAST FRONTS

NO. 147, BOULEVARD DE LA REINE, VERSAILLES



GARDEN FRONT

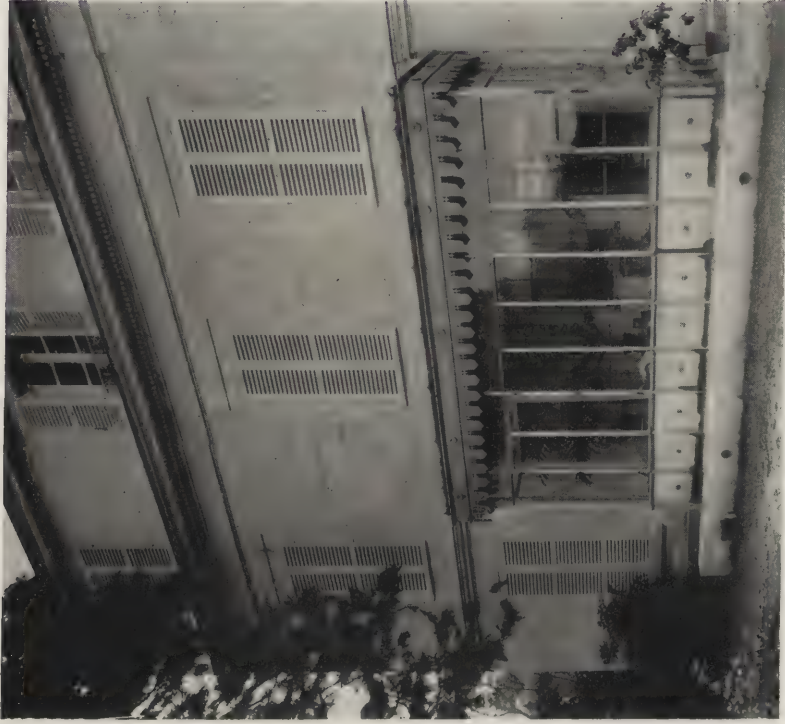


ENTRANCE

NO. 147, BOULEVARD DE LA REINE, VERSAILLES



EAST END



GARDEN FRONT

NO. 147, BOULEVARD DE LA REINE, VERSAILLES



COURT YARD



WINDOW DETAIL

NO. 147, BOULEVARD DE LA REINE, VERSAILLES



SOUTH FRONT

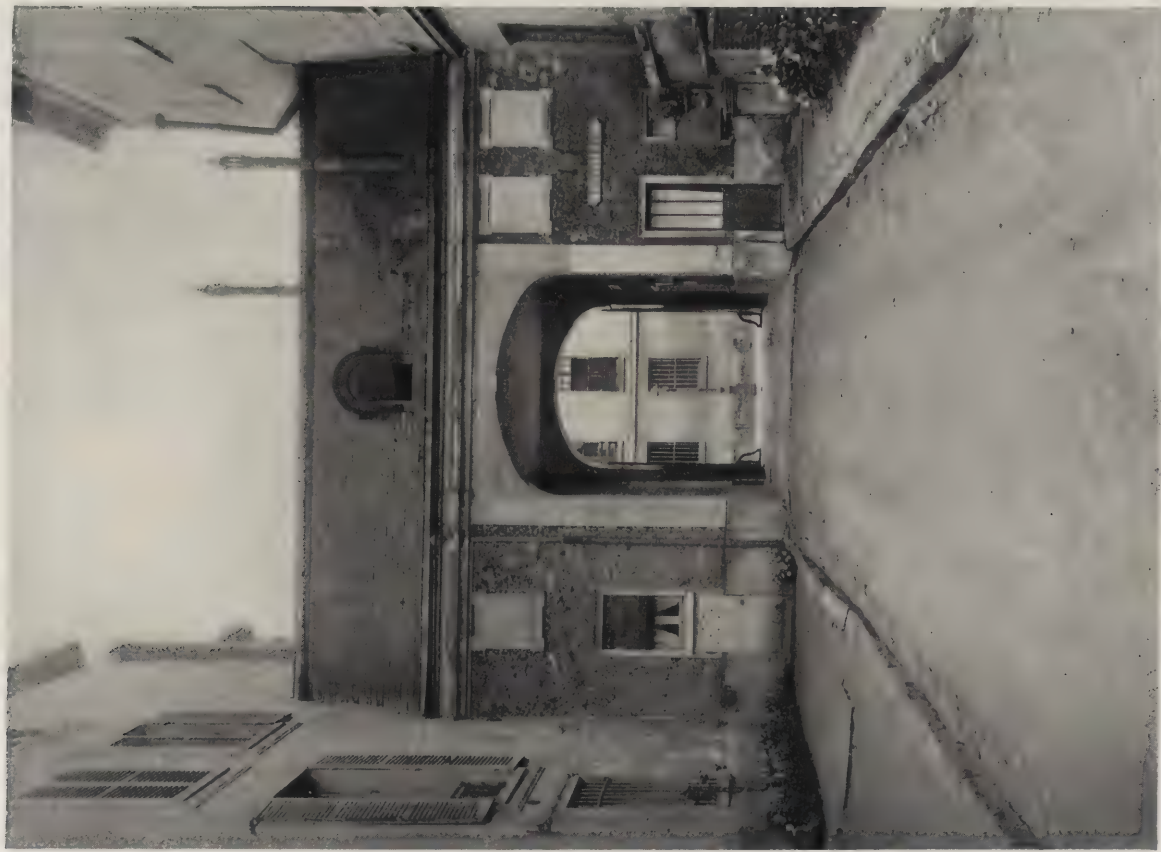
NO. 147, BOULEVARD DE LA REINE, VERSAILLES



ENTRANCE FRONT, EIGHTEENTH CENTURY HOUSE
VIROFLAY, SEINE-ET-OISE



ANGLE OF GARDEN AND HOUSE IN COURTYARD
VERSAILLES, SEINE-ET-OISE



PORTE-COCHÈRE FROM WITHIN



ENTRANCE TO GARDEN AND HOUSE
COURTYARD IN CANTON SUD — VERSAILLES, SEINE-ET-OISE



GARDEN FRONT

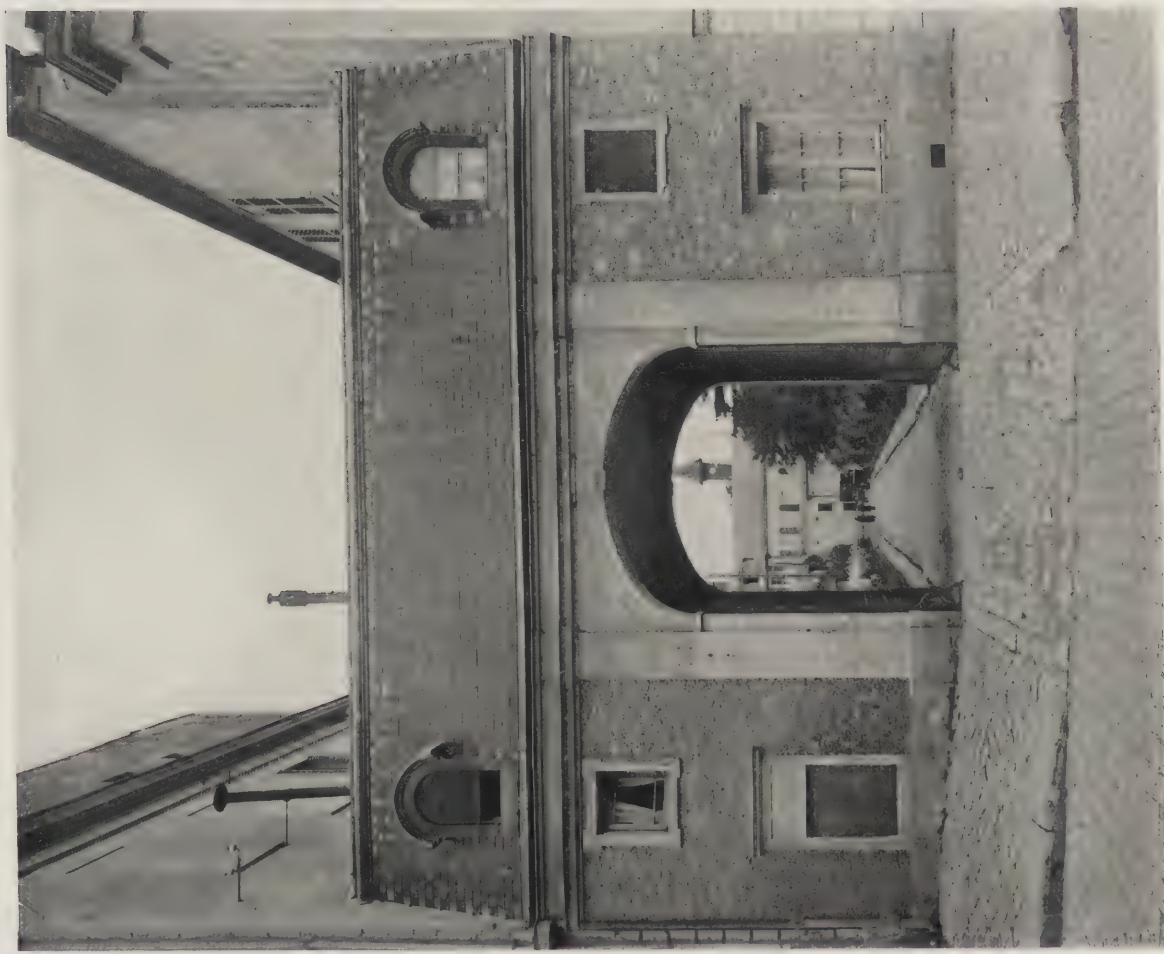
EIGHTEENTH CENTURY HOUSE — VIROFLAY, SEINE-ET-OISE



SEVENTEENTH CENTURY GARDEN AND HOUSE
COURTYARD IN CANTON SUD —VERSAILLES, SEINE-ET-OISE



ENTRANCE GATEWAY
VIROFLAY, SEINE-ET-OISE



PORTE-COCHÈRE TO COURTYARD
CANTON SUD — VERSAILLES, SEINE-ET-OISE



ENTRANCE COURT

HOUSE AT VIROFLAY, SEINE-ET-OISE



NORTH TERRACE



SOUTH FRONT
HOUSE AT VIROFLAY, SEINE-ET-OISE

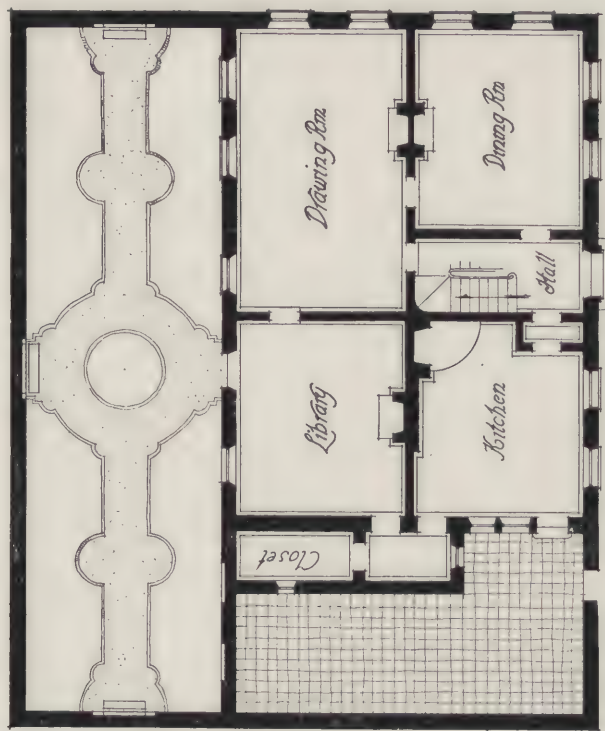


NORTH FRONT AND TERRACE



COACH HOUSE AND DEPENDENCIES

HOUSE AT VIROFLAY, SEINE-ET-OISE

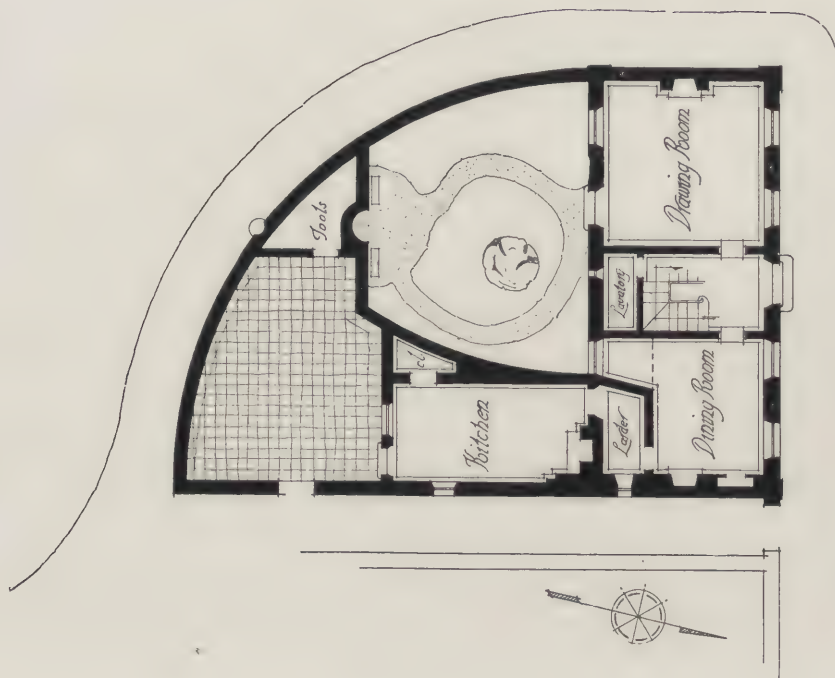


Plan of Ground Floor
House on Rue Saint-Médéric
Versailles

Scale
1 0 5 10 15

GROUND FLOOR AND GARDEN PLAN

HOUSE ON RUE SAINT MÉDÉRIC, VERSAILLES, SEINE-ET-OISE



Plan of Ground Floor
House on Rue Versailles
Viroflay

Scale
1 0 5 10 15 20

GROUND FLOOR AND GARDEN PLAN

PRIEST'S HOUSE, VIROFLAY, SEINE-ET-OISE



EAST AND NORTH FRONTS

HOUSE ON RUE SAINT MÉDERIC, VERSAILLES, SEINE-ET-OISE



DOORWAY



ROAD FRONT, DIRECTOIRE HOUSE



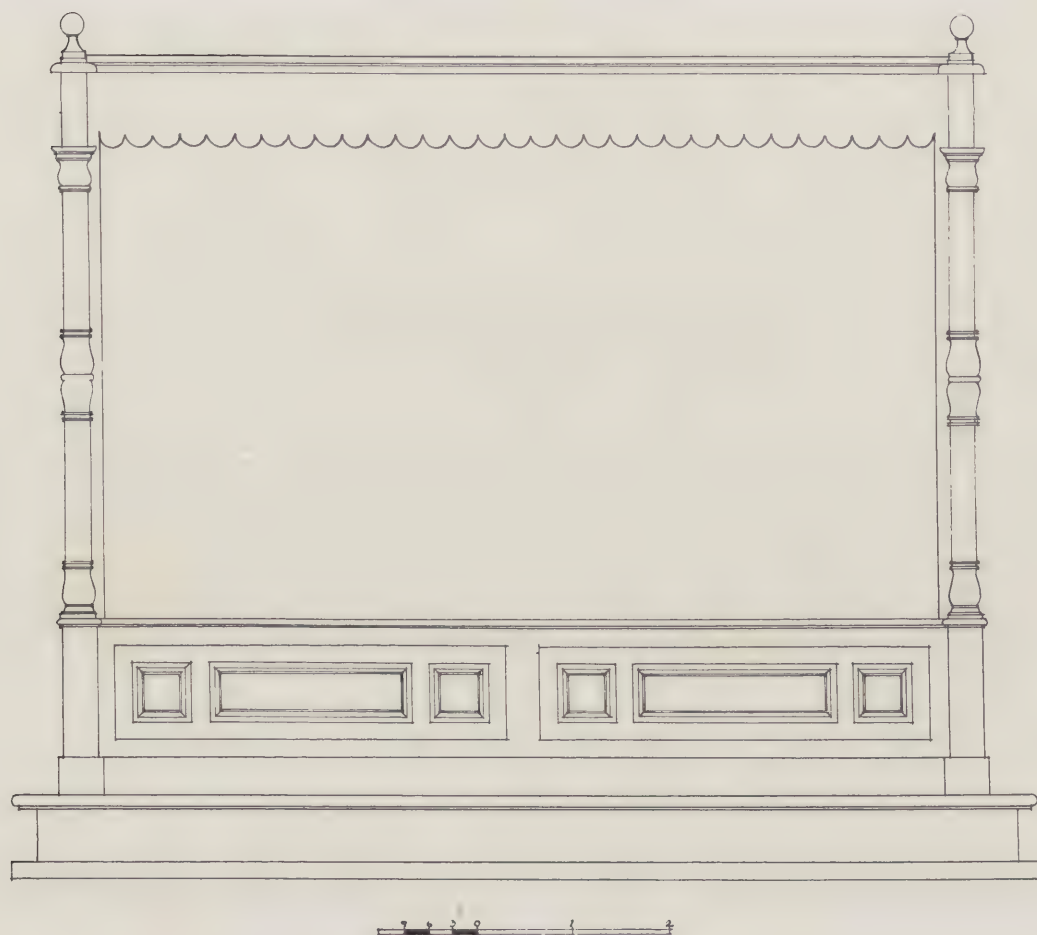
PRIEST'S HOUSE

HOUSES AT VIROFLAY, SEINE-ET-OISE

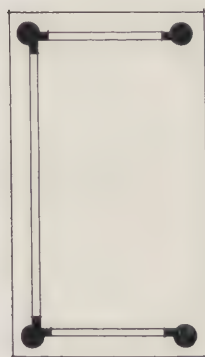


ROAD FRONT DETAIL

DIRECTOIRE HOUSE — VIROFLAY, SEINE-ET-OISE

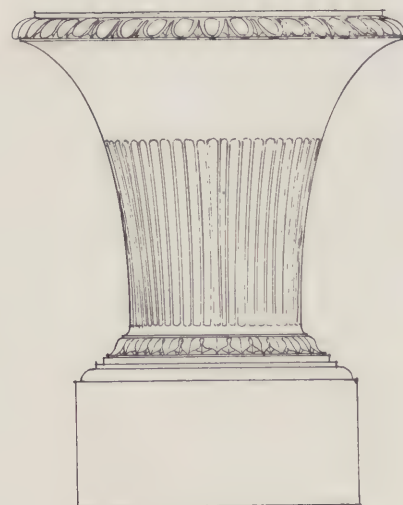


*Tribune on Garden Wall
and Vase*



Plan

*House of
Madame Elisabeth
Versailles*



TRIBUNE AND VASE DETAILS

HOUSE OF MADAME ELISABETH, VERSAILLES, SEINE-ET-OISE

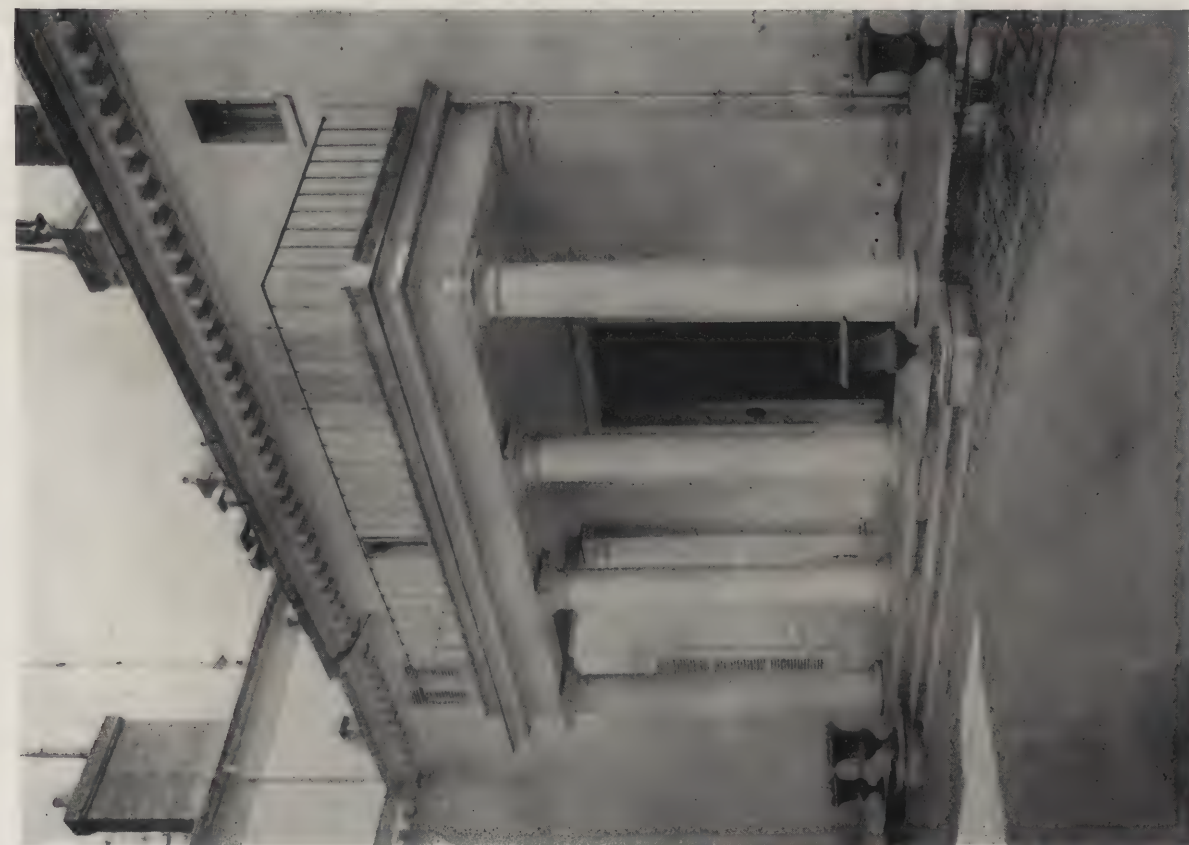


EAST FRONT



WEST FRONT

HOUSE OF MADAME ELISABETH — VERSAILLES, SEINE-ET-OISE

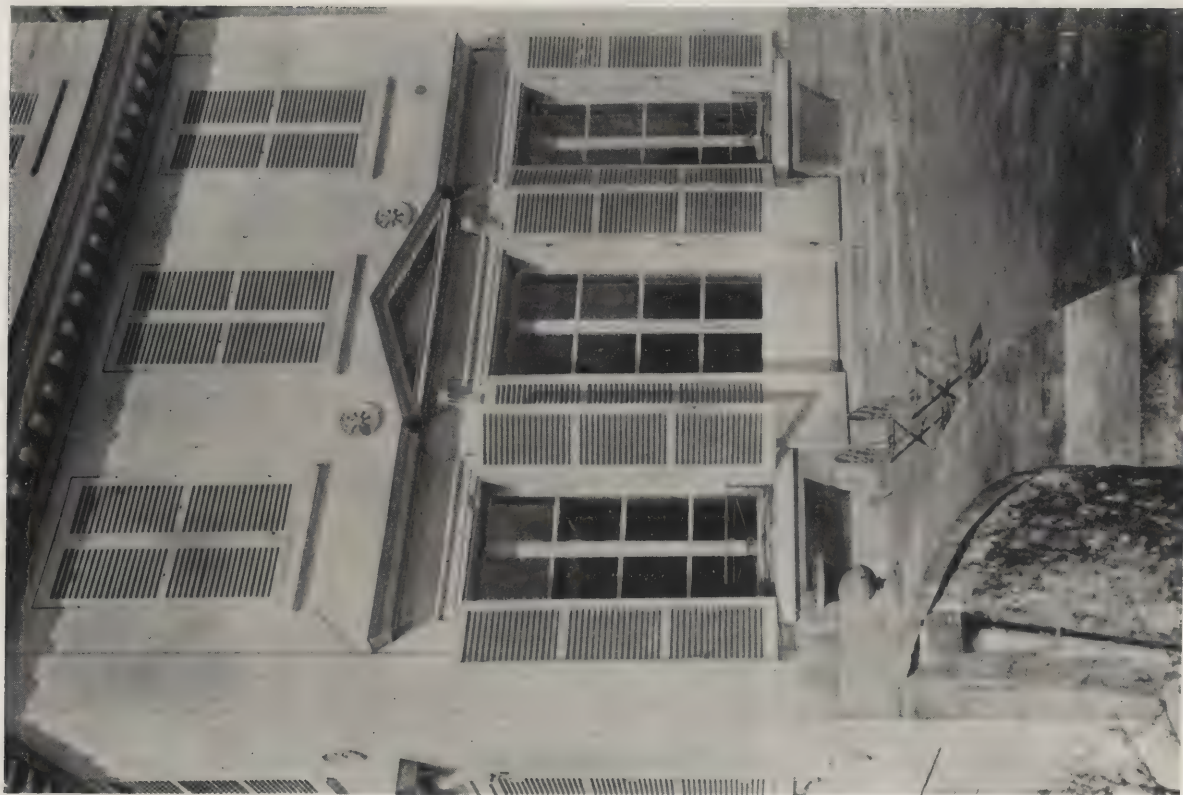


ENTRANCE

HOUSE OF MADAME ELISABETH — VERSAILLES, SEINE-ET-OISE



PORTER'S LODGE



SOUTHEAST CORNER

HOUSE OF MADAME ELISABETH — VERSAILLES, SEINE-ET-OISE



SALUTING TRIBUNE AND VASES



DETAIL OF SALON



SALUTING TRIBUNE ON GARDEN WALL

HOUSE OF MADAME ELISABETH — VERSAILLES, SEINE-ET-OISE

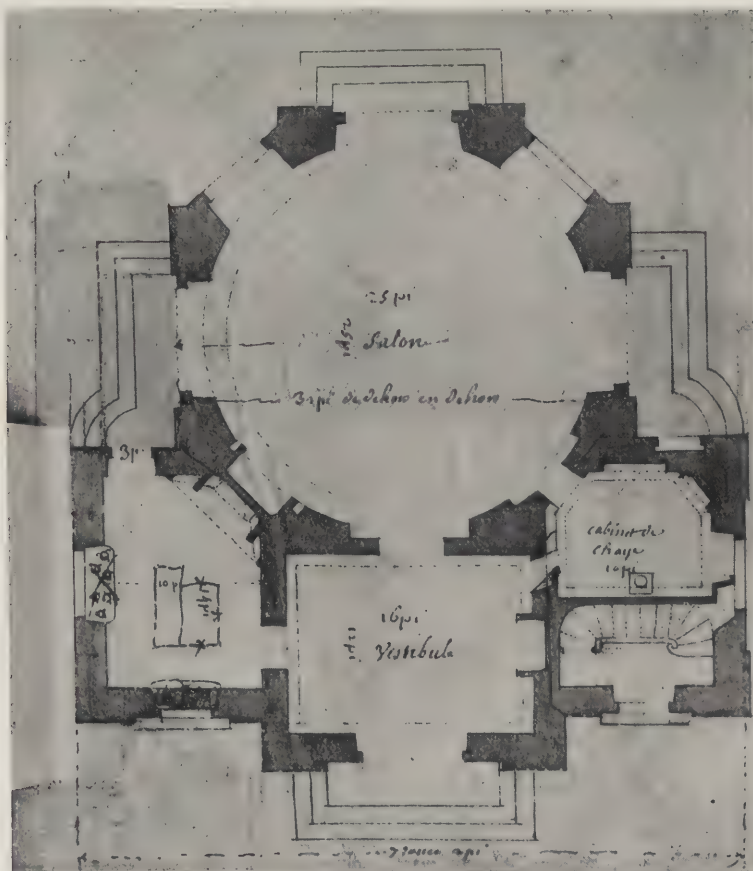


EAST FRONT

LE PAVILLON DU BUTARD, BOIS DES HUBIES, SEINE-ET-OISE



EAST ELEVATION

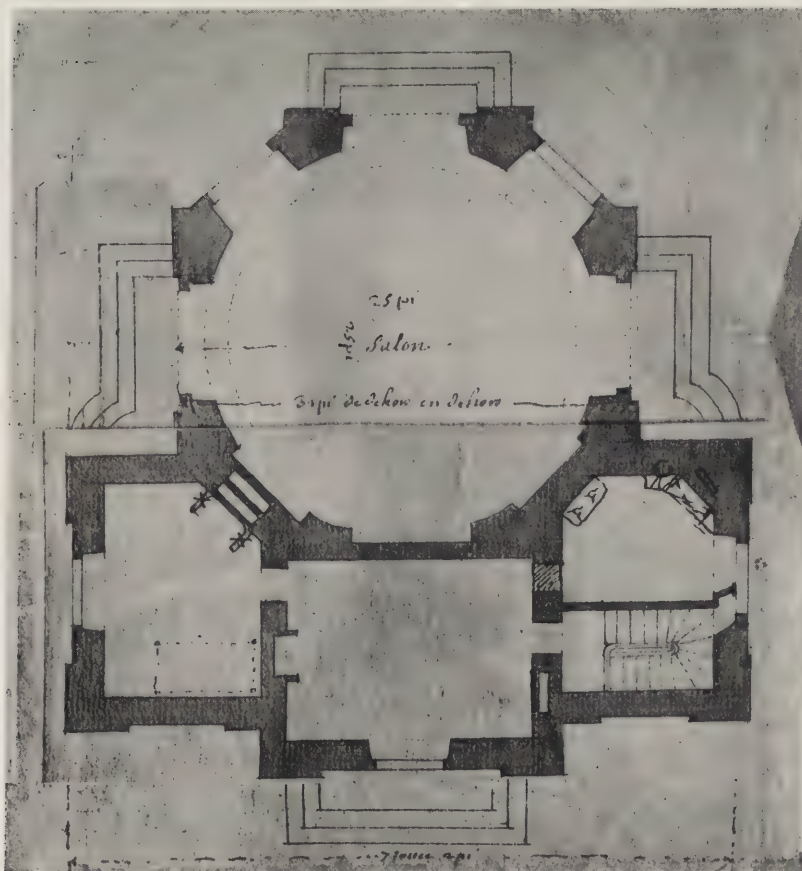


GROUND FLOOR PLAN

LE PAVILLON DU BUTARD, BOIS DES HUBIES, SEINE-ET-OISE
FROM THE ORIGINAL DRAWINGS BY ANGE-JACQUES GABRIEL, ARCHITECT



WEST ELEVATION



FIRST FLOOR PLAN

LE PAVILLON DU BUTARD, BOIS DES HUBIES, SEINE-ET-OISE
FROM THE ORIGINAL DRAWINGS BY ANGE-JACQUES GABRIEL, ARCHITECT



CIRCULAR SALON

LE PAVILLON DU BUTARD, BOIS DES HUBIES, SEINE-ET-OISE

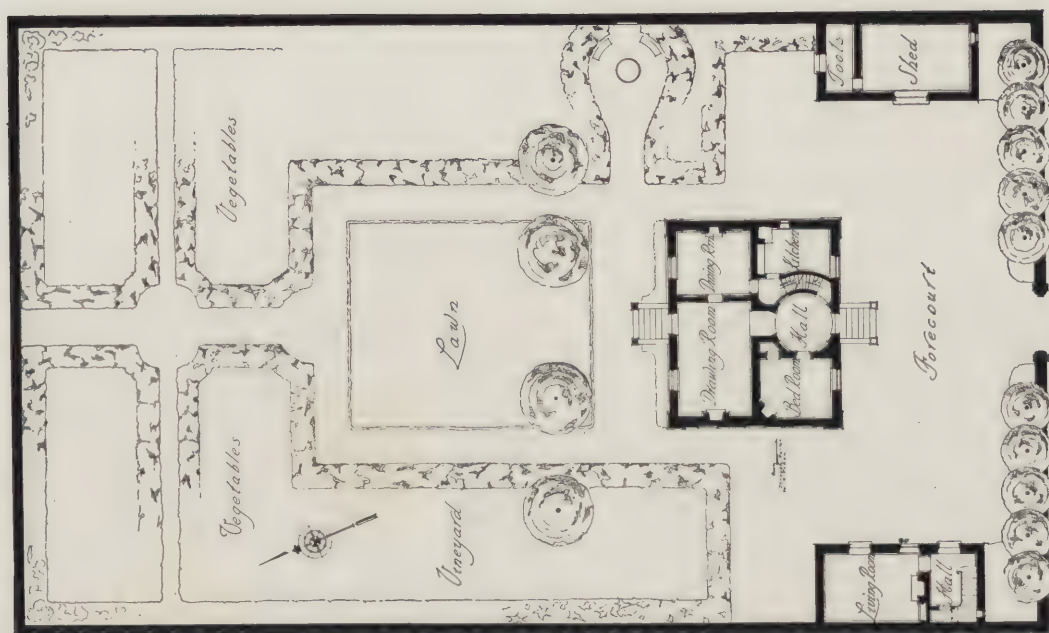
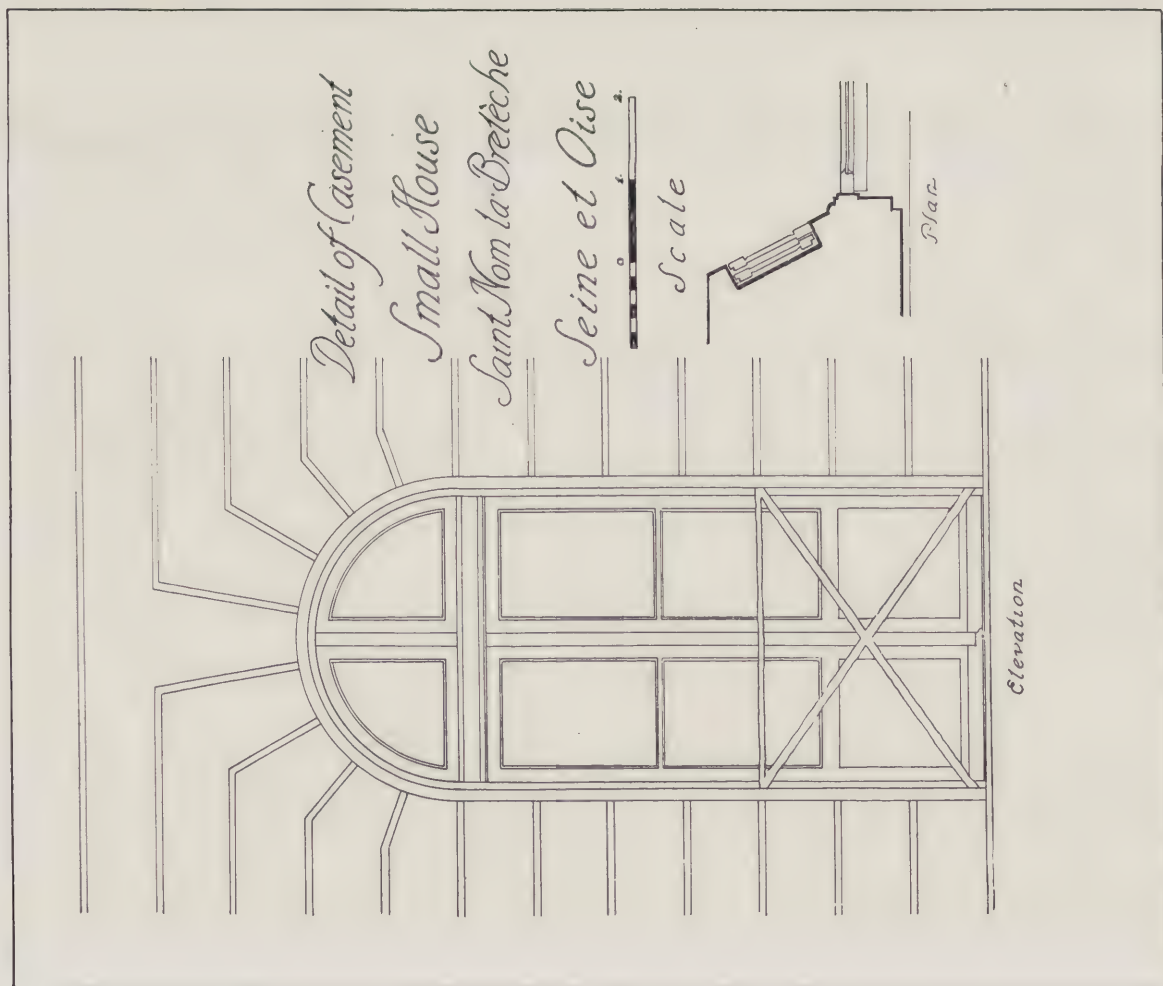


NORTH AND EAST FRONTS



ENTRANCE COURT

SMALL DIRECTOIRE HOUSE — SAINT NOM-LA-BRETÈCHE, SEINE-ET-OISE



CASEMENT DETAILS

SMALL DIRECTOIRE HOUSE — SAINT NOM-LA-BRETÈCHE, SEINE-ET-OISE

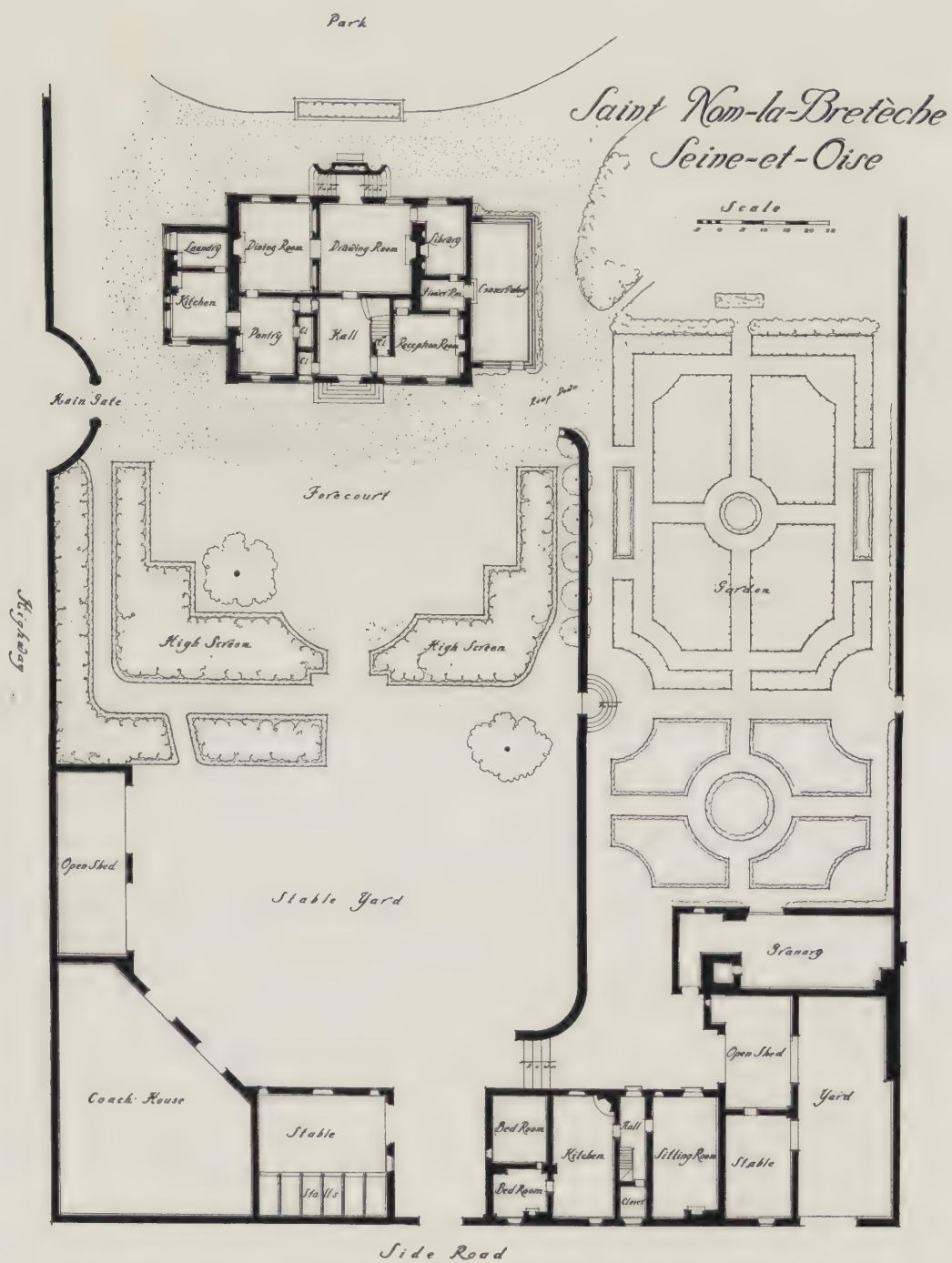


SOUTH OR GARDEN FRONT



NORTH OR ENTRANCE FRONT

SMALL DIRECTOIRE HOUSE — SAINT NOM-LA-BRETÈCHE, SEINE-ET-OISE



PLAN OF HOUSE AND GROUNDS
LA RANCHÈRE, SAINT NOM-LA-BRETÈCHE, SEINE-ET-OISE



WEST FRONT



STABLES AND ENTRANCE COURT

LA RANCHÈRE, SAINT NOM-LA-BRETÈCHE, SEINE-ET-OISE



GARDEN FRONT



GARDEN DOOR

LA RANCHÈRE, SAINT NOM-LA-BRETÈCHE, SEINE-ET-OISE



GARDENER'S QUARTERS

LA RANCHÈRE, SAINT NOM-LA-BRETÈCHE, SEINE-ET-OISE



EAST FRONT



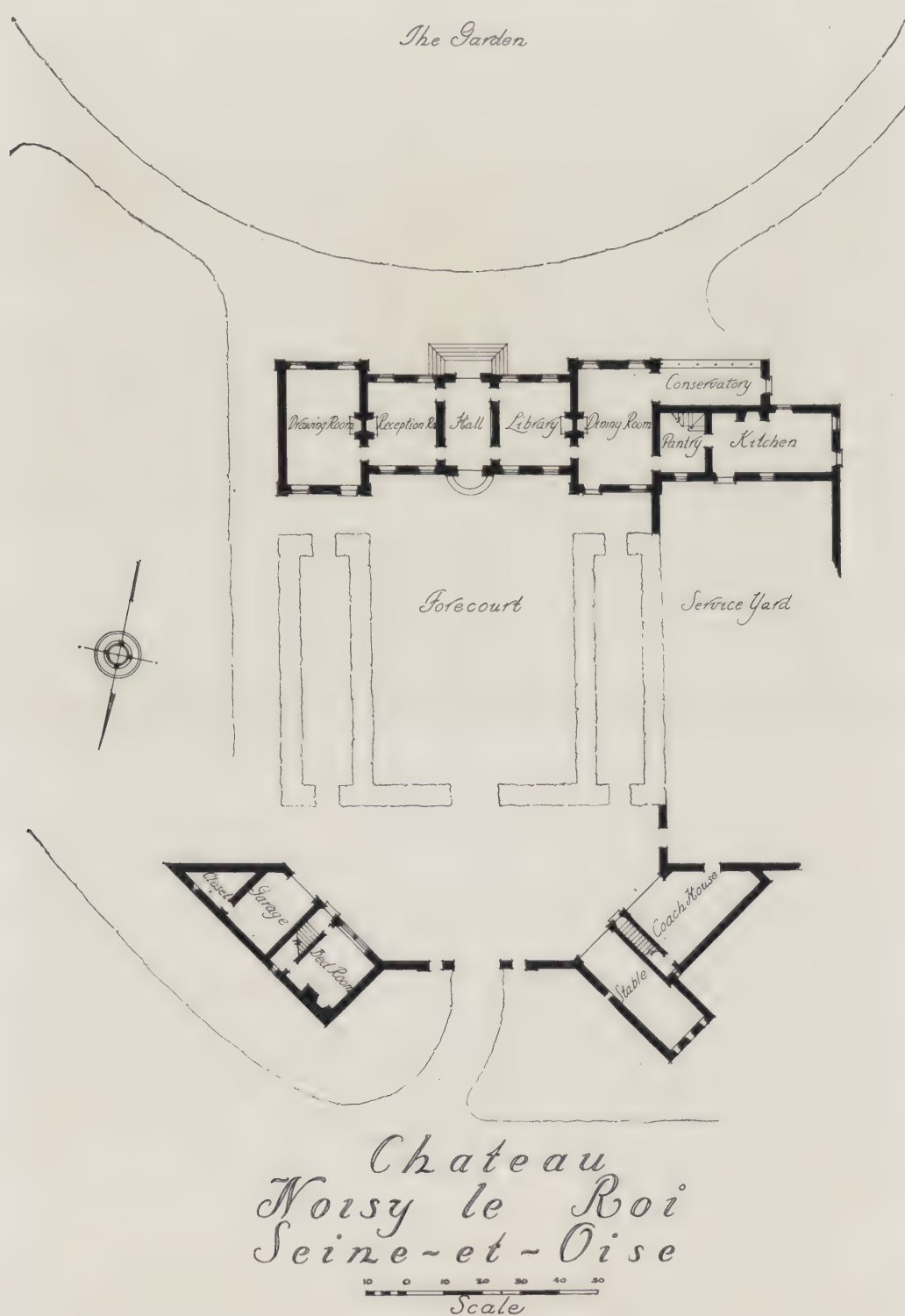
SOUTH END

LA RANCHÈRE, SAINT NOM-LA-BRETÈCHE, SEINE-ET-OISE



HOUSE DOOR

LA RANCHÈRE, SAINT NOM-LA-BRETÈCHE, SEINE-ET-OISE





SOUTH FRONT



NORTH FRONT

THE CHÂTEAU, NOISY-LE-ROI, SEINE-ET-OISE



NORTH FRONT DETAIL

THE CHÂTEAU, NOISY-LE-ROI, SEINE-ET-OISE



SOUTH FRONT DETAIL



NORTH FRONT
THE CHÂTEAU, NOISY-LE-ROI, SEINE-ET-OISE



ENTRANCE

THE CHÂTEAU, NOISY-LE-ROI, SEINE-ET-OISE



PORTE-COCHERE AND CONCIERGERIE

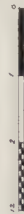
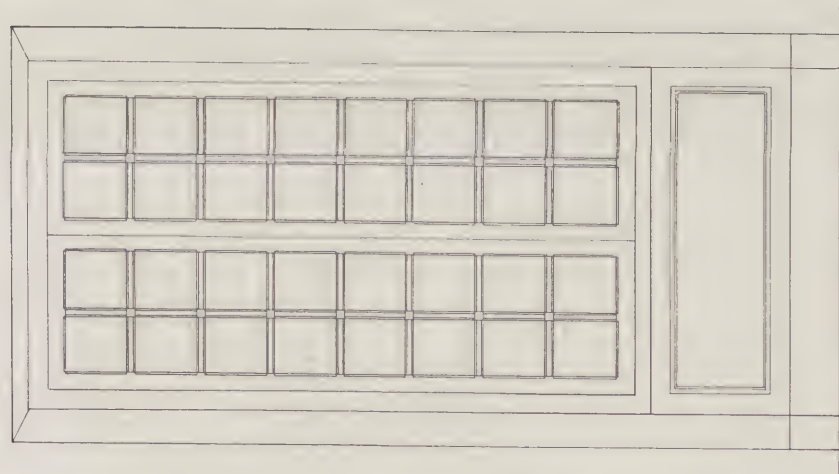


NORTH AND WEST FRONTS

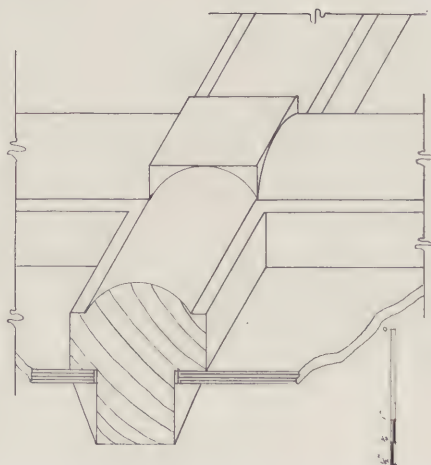
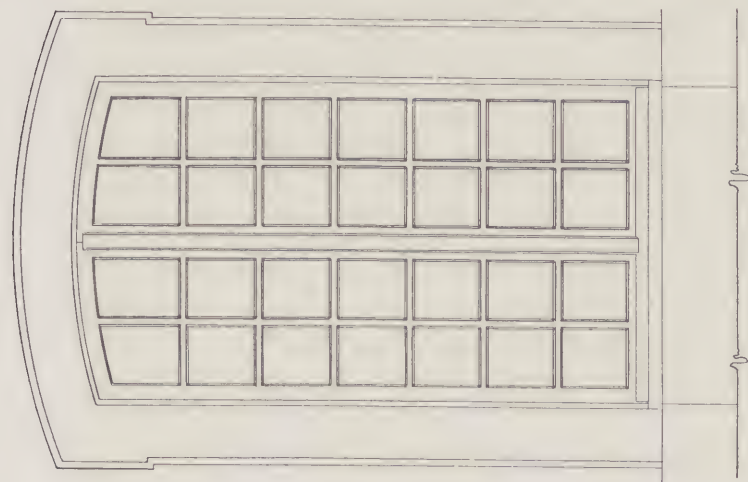
HÔTEL DE LA CHANCELLERIE — VERSAILLES, SEINE-ET-OISE



WINDOW, WEST FRONT



*Ground and First Floor
Window Details
Chancellerie, Versailles*



Interior of Muntin



EAST FRONT

HÔTEL DE LA CHANCELLERIE — VERSAILLES, SEINE-ET-OISE



WEST FRONT



SALON



FIREPLACE IN SALON

HÔTEL DE LA CHANCELLERIE — VERSAILLES, SEINE-ET-OISE



SOUTH OR GARDEN FRONT

HOUSE ON AVENUE DE SAINT CLOUD, VERSAILLES, SEINE-ET-OISE



FIREPLACE, BOUDOIR



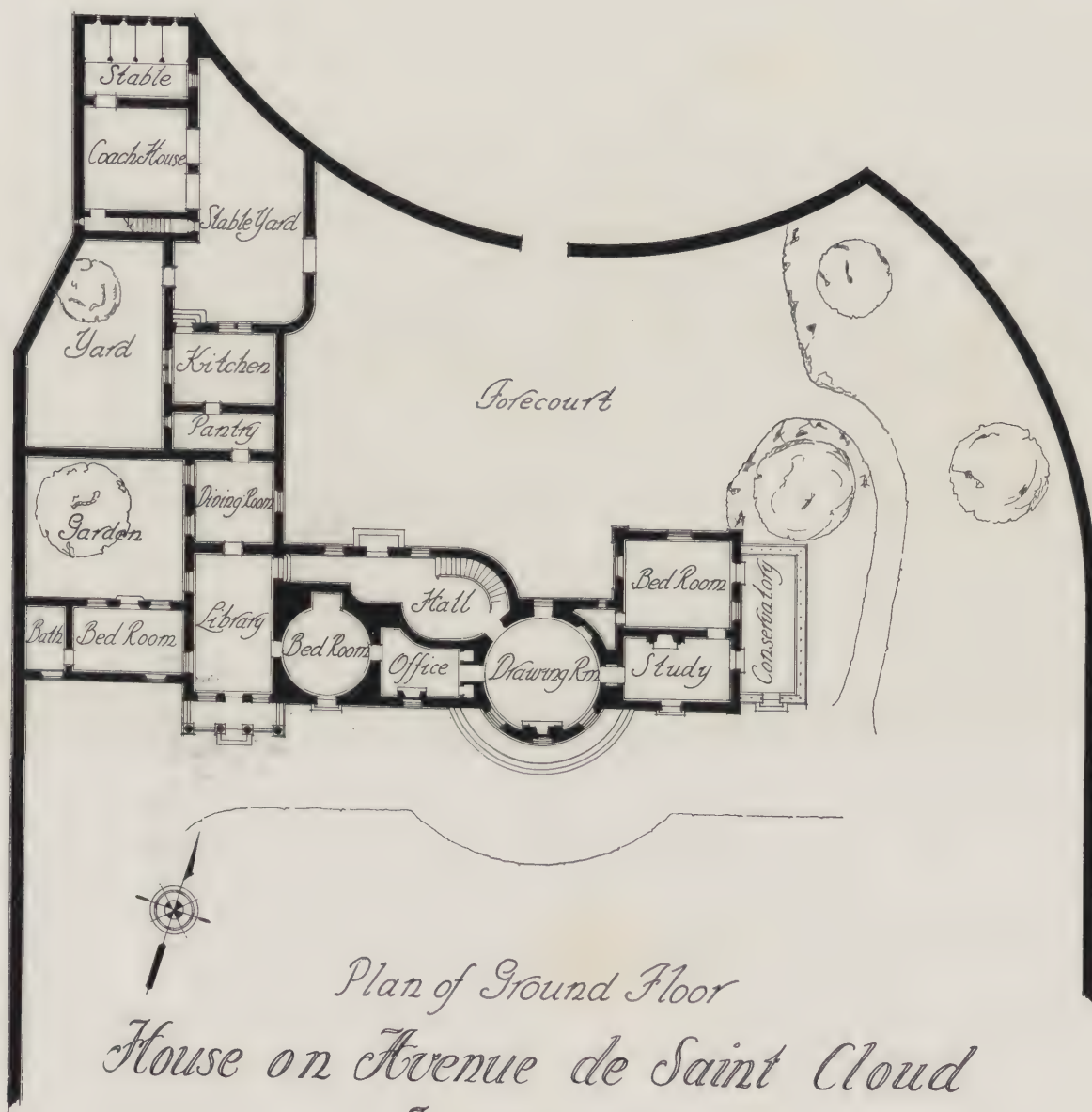
SOUTH FRONT, DETAIL

HOUSE ON AVENUE DE SAINT CLOUD, VERSAILLES, SEINE-ET-OISE



SALON

HOUSE ON AVENUE DE SAINT CLOUD, VERSAILLES, SEINE-ET-OISE

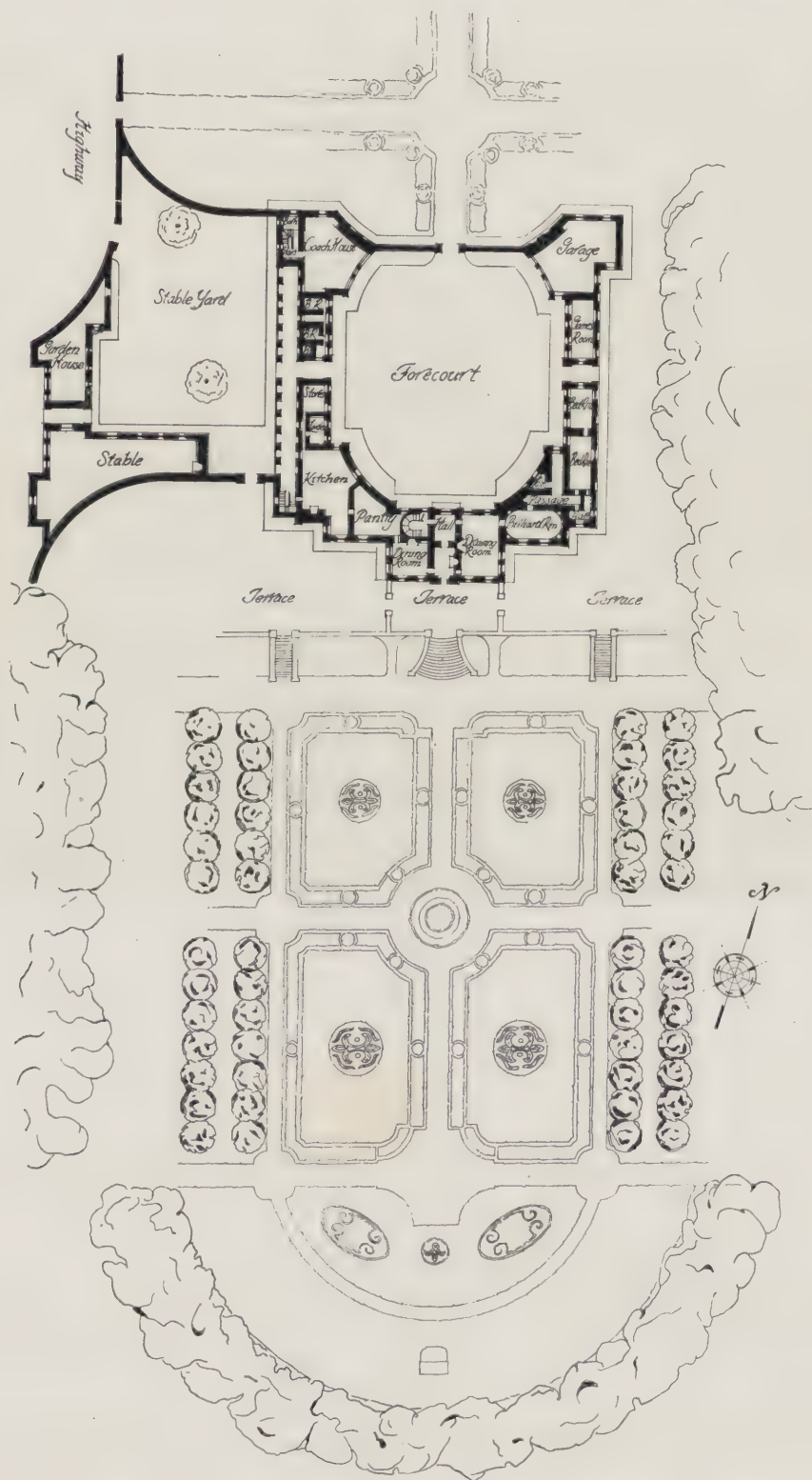


*Plan of Ground Floor
House on Avenue de Saint Cloud
Versailles*

10 0 10 20 30 40
Scale

GROUND FLOOR PLAN

HOUSE ON AVENUE DE SAINT CLOUD, VERSAILLES, SEINE-ET-OISE



*Parc à Chesnay
Versailles*

PLOT PLAN AND GROUND FLOOR PLAN

CHÂTEAU DU CHESNAY, NEAR VERSAILLES, SEINE-ET-OISE



GARDEN AND EAST FRONT

CHÂTEAU DU CHESNAY, NEAR VERSAILLES, SEINE-ET-OISE



FORECOURT AND WEST FRONT



EAST OR GARDEN FRONT

CHÂTEAU DU CHESNAY, NEAR VERSAILLES, SEINE-ET-OISE



FORECOURT, NORTH SIDE



THE ORANGERY

CHÂTEAU DU CHESNAY, NEAR VERSAILLES, SEINE-ET-OISE



ARCADE, STABLE COURT

CHÂTEAU DU CHESNAY, NEAR VERSAILLES, SEINE-ET-OISE



BACK OF STABLES



FORECOURT, SOUTH SIDE

CHÂTEAU DU CHESNAY, NEAR VERSAILLES, SEINE-ET-OISE



WEST FRONT

CHÂTEAU DU CHESNAY, NEAR VERSAILLES, SEINE-ET-OISE



FOUNTAIN



EAST FRONT

LOUVECIENNES LE PAVILLON, NEAR VERSAILLES, SEINE-ET-OISE



TAPIS VERT, BORDERS AND WEST FRONT



WEST FRONT

LOUVECIENNES LE PAVILLON, NEAR VERSAILLES, SEINE-ET-OISE



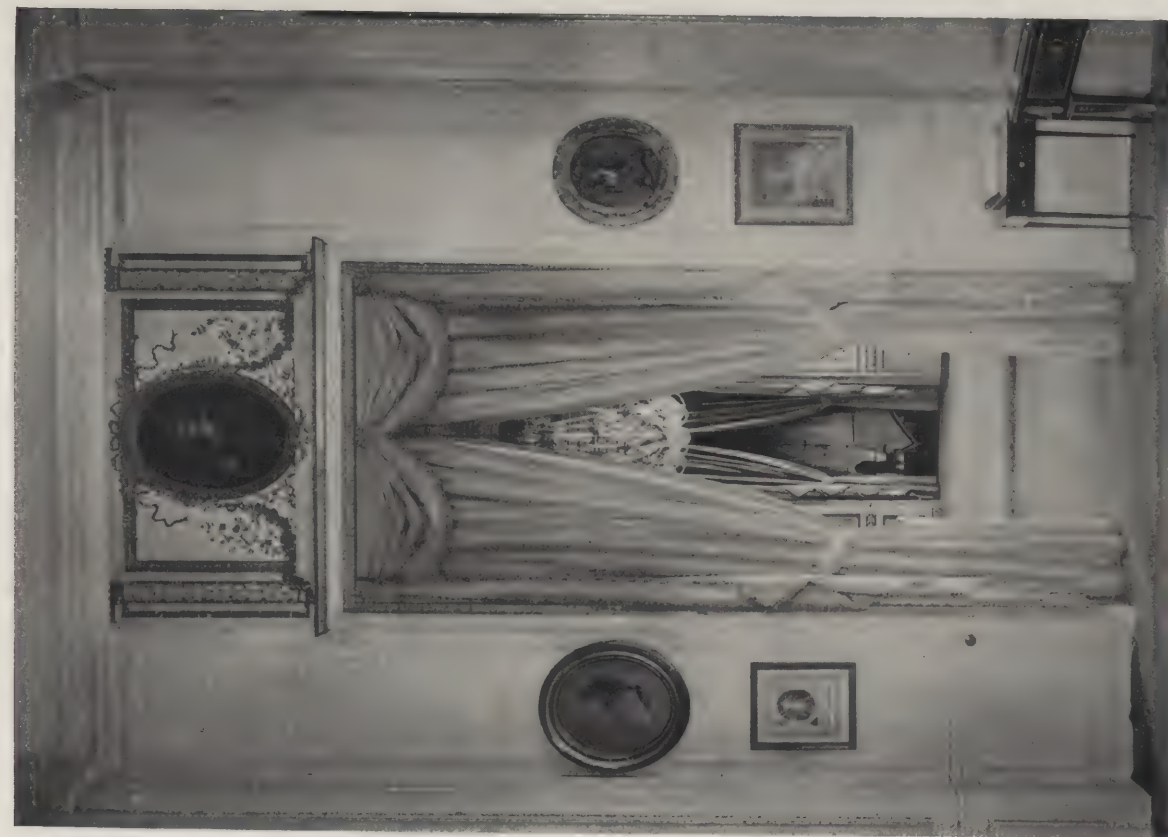
SMALL DINING-ROOM

LOUVECIENNES LE PAVILLON, NEAR VERSAILLES, SEINE-ET-OISE



GREAT ENTRANCE HALL

LOUVECIENNES LE PAVILLON, NEAR VERSAILLES, SEINE-ET-OISE



ANTE-SALON



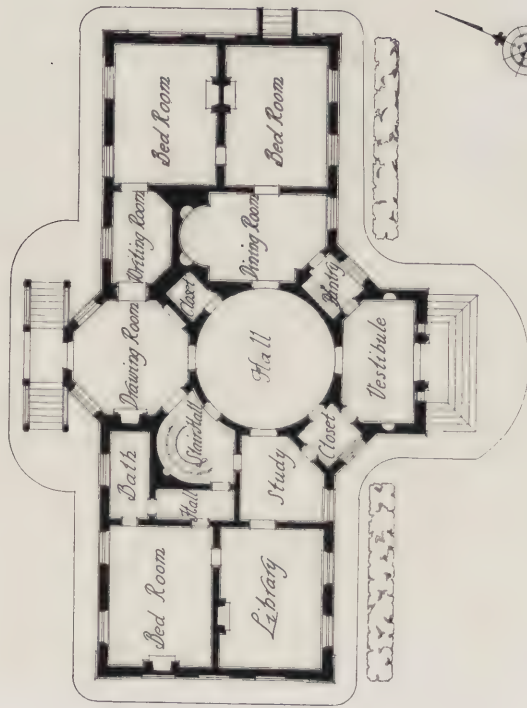
SALON

LOUVECIENNES LE PAVILLON, NEAR VERSAILLES, SEINE-ET-OISE

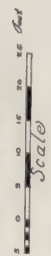


PORTICO, WEST FRONT

LOUVECIENNES LE PAVILLON, NEAR VERSAILLES, SEINE-ET-OISE



Plan of Ground Floor
Montreuil
La Pavillon de Musique
Versailles



Scale
 0 5 10 15 20 feet
 GROUND FLOOR PLAN



ORNAMENTAL LAMP POST

LE PAVILLON DE MUSIQUE, MONTREUIL, (VERSAILLES), SEINE-ET-OISE



SOUTH FRONT

LE PAVILLON DE MUSIQUE, MONTREUIL, (VERSAILLES), SEINE-ET-OISE



NORTH FRONT
LE PAVILLON DE MUSIQUE, MONTREUIL, (VERSAILLES), SEINE-ET-OISE



BOUDOIR



HALL

LE PAVILLON DE MUSIQUE, MONTREUIL, (VERSAILLES), SEINE-ET-OISE



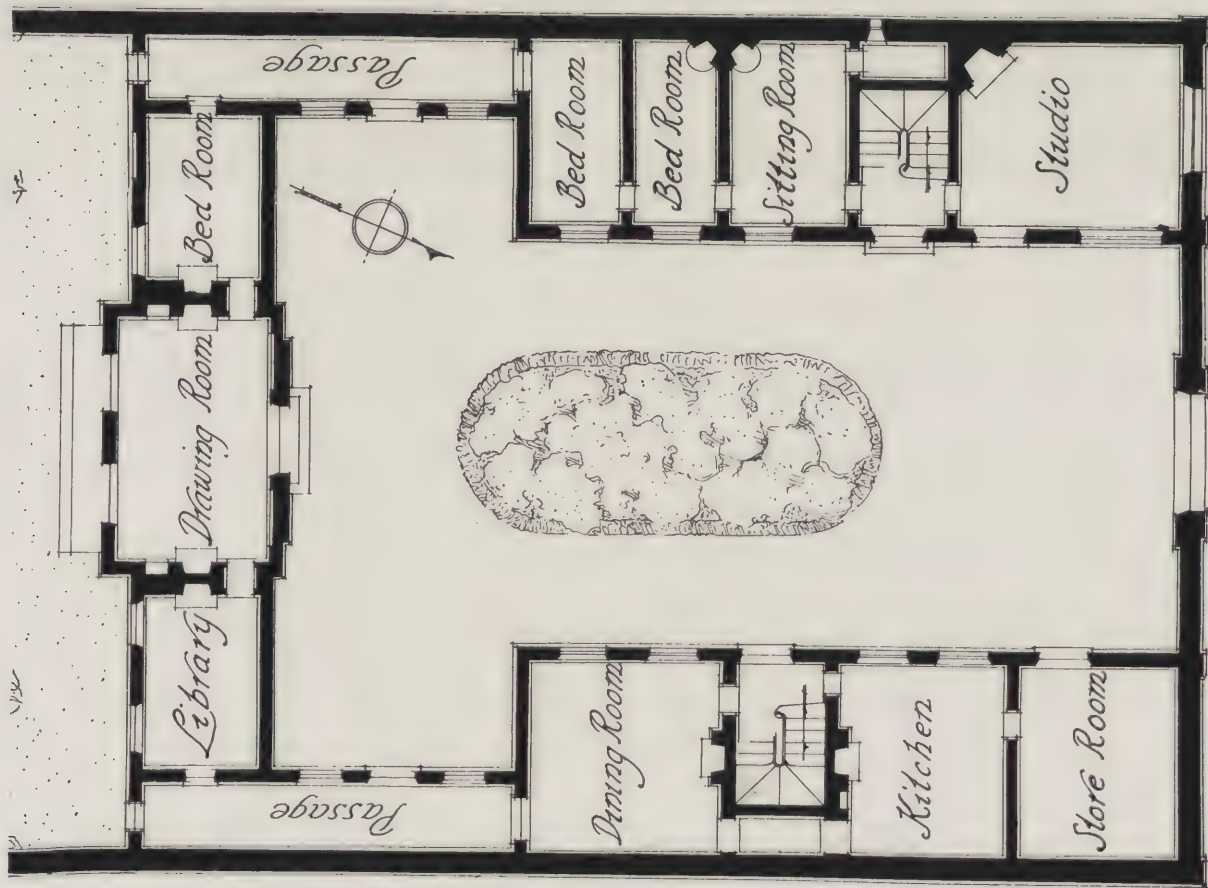
DOORWAY AND DOOR DETAIL

LE PAVILLON DE MUSIQUE, MONTREUIL, (VERSAILLES), SEINE-ET-OISE



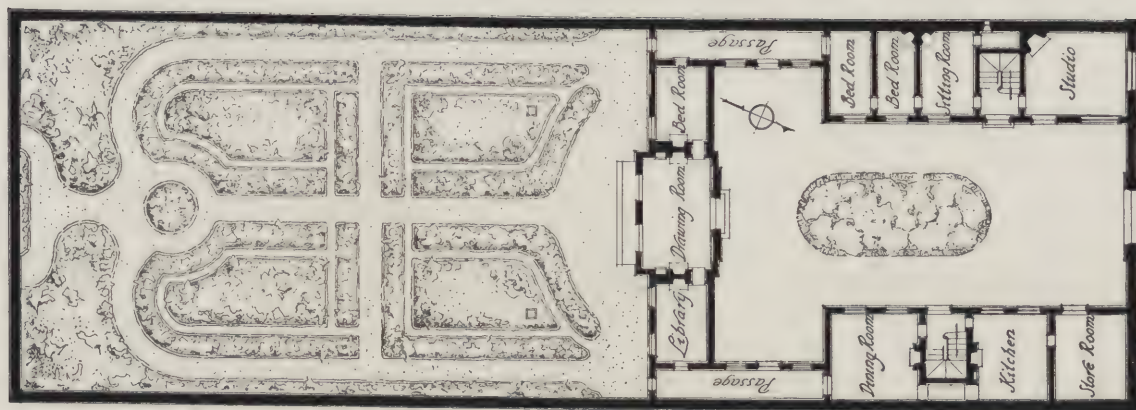
OCTAGON ROOM

LE PAVILLON DE MUSIQUE, MONTREUIL, (VERSAILLES), SEINE-ET-OISE



PLAN OF HOUSE AND FORECOURT

HOUSE OF MADAME DE POMPADOUR IN THE CANTON SUD, VERSAILLES



Scale

PLAN OF HOUSE AND GARDEN



WEST WING

HOUSE OF MADAME DE POMPADOUR IN THE CANTON SUD, VERSAILLES



ENTRANCE TO FORECOURT



NORTH FRONT

HOUSE OF MADAME DE POMPADOUR IN THE CANTON SUD, VERSAILLES



SOUTH FRONT



FORECOURT

HOUSE OF MADAME DE POMPADOUR IN THE CANTON SUD, VERSAILLES



END OF FORECOURT

HOUSE OF MADAME DE POMPADOUR IN THE CANTON SUD, VERSAILLES



CORNER OF GARDEN

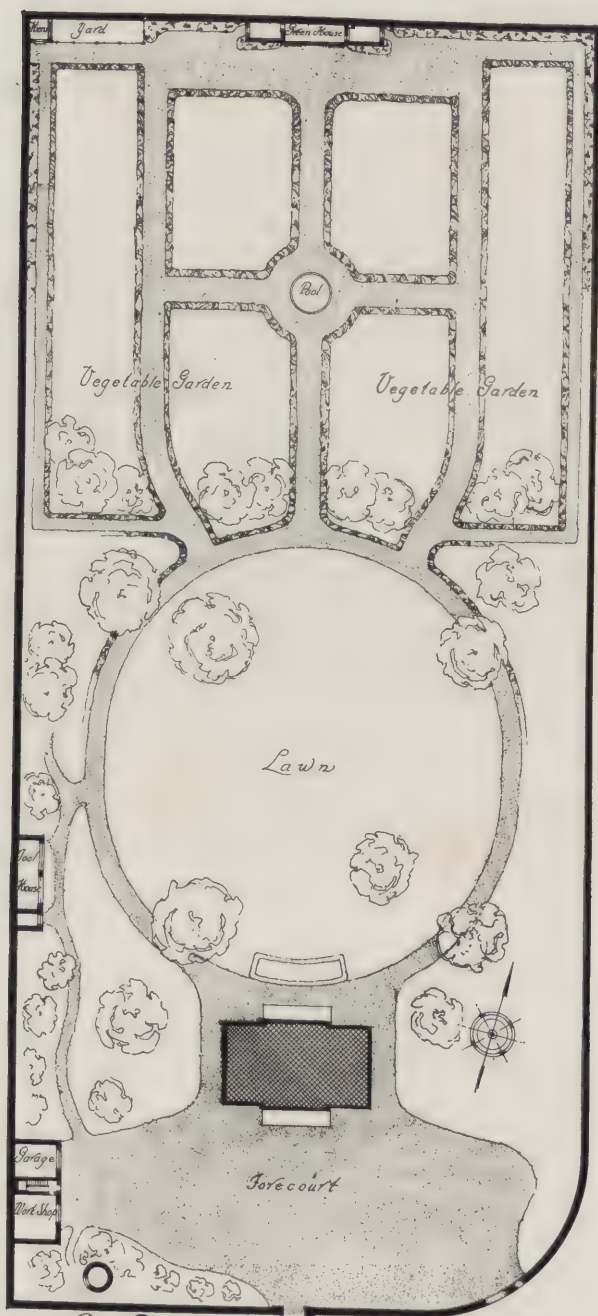


SOUTH FRONT

HOUSE OF MADAME DE POMPADOUR IN THE CANTON SUD, VERSAILLES



CENTRAL PAVILION



*Le Pavillon de Madame
63 Avenue de Paris
Versailles*

Scale

PLAN OF GARDENS

LE PAVILLON DE MADAME, VERSAILLES



WEST FRONT



EAST FRONT

LE PAVILLON DE MADAME, VERSAILLES



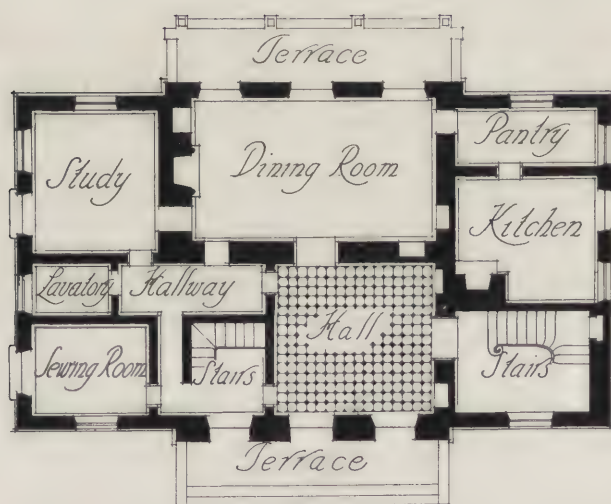
DETAIL OF SOUTH FRONT

LE PAVILLON DE MADAME, VERSAILLES



Plan of First Floor

Scale



Plan of Ground Floor

*Le Pavillon de Madame
63 Avenue de Paris
Versailles*

Scale

Scale

FLOOR PLANS

LE PAVILLON DE MADAME, VERSAILLES



EAST END OF DINING-ROOM

LE PAVILLON DE MADAME, VERSAILLES



DOORWAY OF DINING ROOM
LE PAVILLON DE MADAME, VERSAILLES



SALON

LE PAVILLON DE MADAME, VERSAILLES



SALON

LE PAVILLON DE MADAME, VERSAILLES



SALON

LE PAVILLON DE MADAME, VERSAILLES



DINING ROOM



STAIRCASE

LE PAVILLON DE MADAME, VERSAILLES



POTAGER AND ORANCERY



DINING ROOM FIREPLACE

LE PAVILLON DE MADAME, VERSAILLES



POTAGER



HALL

LE PAVILLON DE MADAME, VERSAILLES



PORTE-COCHÈRE



HÔTEL DES RÉSERVOIRS, VERSAILLES

GATEWAY



FIREPLACE AND PANELLING

HÔTEL DES RÉSERVOIRS, VERSAILLES

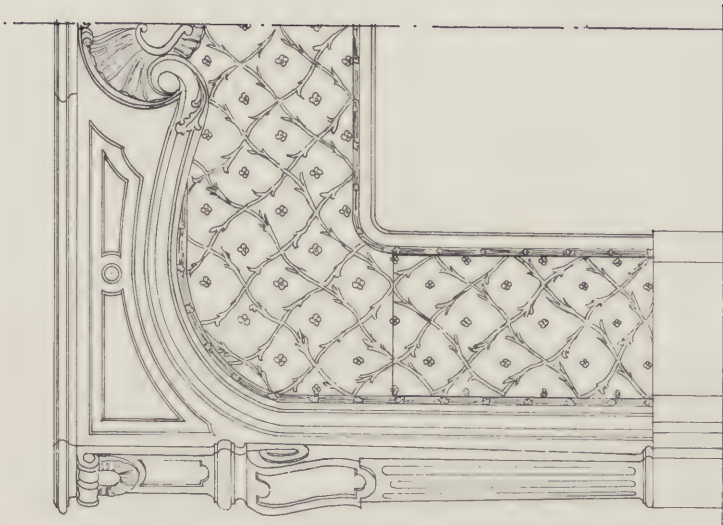


FIREPLACE AND PANELLING



FIREPLACE AND MANTEL

HÔTEL DES RÉSERVOIRS, VERSAILLES

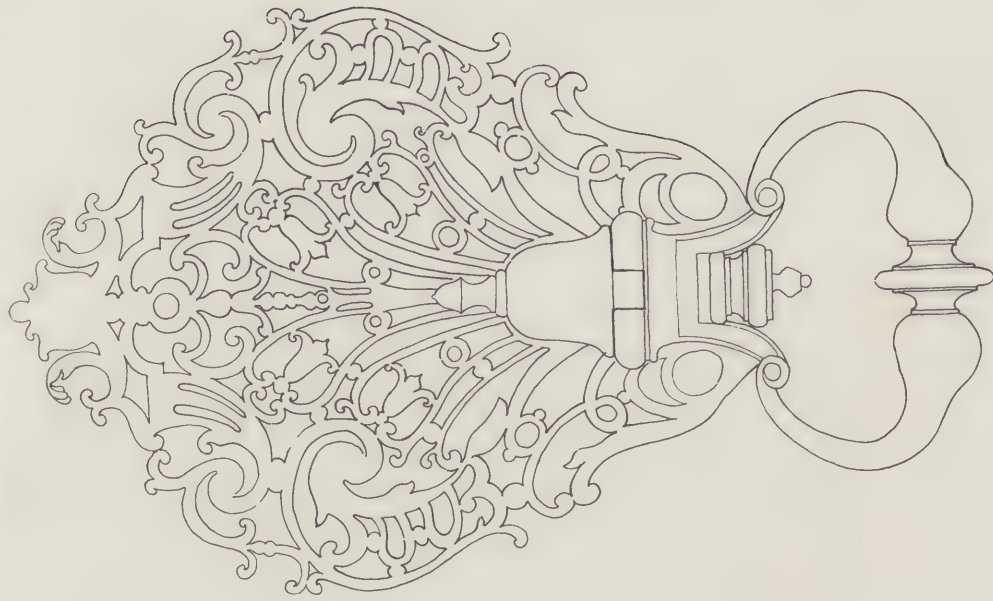


*Fireplace and Mantel
Hôtel des Réservoirs
Versailles*



DOOR KNOCKER, PORTE-COCHÈRE

HÔTEL DES RÉSERVOIRS, VERSAILLES



*Knocker
Porte-Cochère
Hôtel des Réservoirs
Versailles*

THE PENCIL POINTS LIBRARY

GUIDED by suggestions of readers of PENCIL POINTS, we are presenting in THE PENCIL POINTS LIBRARY books that deal in a thoroughly practical and helpful way with subjects of interest to architects, draftsmen and students. Our aim is to provide, at as moderate a price as is found consistent with the satisfactory treatment of the various subjects, material to meet the needs of the architectural profession. From time to time other volumes will be added to this Library which now includes:

SKETCHING AND RENDERING IN PENCIL.

By ARTHUR L. GUPTILL.....Price \$5.00

Thorough instruction in the technique of pencil drawing, including: object drawing, life drawing, sketching from nature, architectural sketching and rendering. Fully illustrated with sketches by the author and drawings by many well known artists.

GOOD PRACTICE IN CONSTRUCTION, PART I.

By PHILIP G. KNOBLOCH.....Price \$4.00

Fifty-two full page plates covering more than two hundred subjects carefully worked out in consultation with numerous architects and engineers in order to secure the best selection in each case. The rendering of the drawings and style of lettering are models of draftsmanship.

GOOD PRACTICE IN CONSTRUCTION, PART II.

By PHILIP G. KNOBLOCH.....Price \$4.00

The material presented in this volume covers additional details that the architect has occasion to use in his daily work as well as plates that embody special knowledge such as details for theatres, store fronts, and log cabins.

THE ARCHITECT'S LAW MANUAL.

By CLINTON H. BLAKE, JR.Price \$5.00

Mr. Blake describes in a very clear and interesting manner the legal relationship between the architect and the persons and interests which enter into his work.

THE TREATMENT OF INTERIORS.

By EUGENE CLUTE.....Price \$6.00

Problems of interior decoration considered primarily from the standpoint of the architect. Numerous illustrations.

THE STUDY OF ARCHITECTURAL DESIGN.

By JOHN F. HARBESON.....Price \$7.50

A volume of great value to the architectural designer and draftsman, and which will prove of inestimable assistance to the student, whether or not he is engaged upon the program of the Beaux-Arts Institute of Design. Profusely illustrated.

THE LIBRARY OF ARCHITECTURAL DOCUMENTS

THIS series of volumes was inspired by the desire to furnish to Architects, Draftsmen, and Students, reprints of standard works on Architecture which have been heretofore obtainable only in expensive editions. We thus bring to the man who is unable to afford the original editions, books containing selected plates from the older works at prices which are as low as compatible with worthy reproductions.

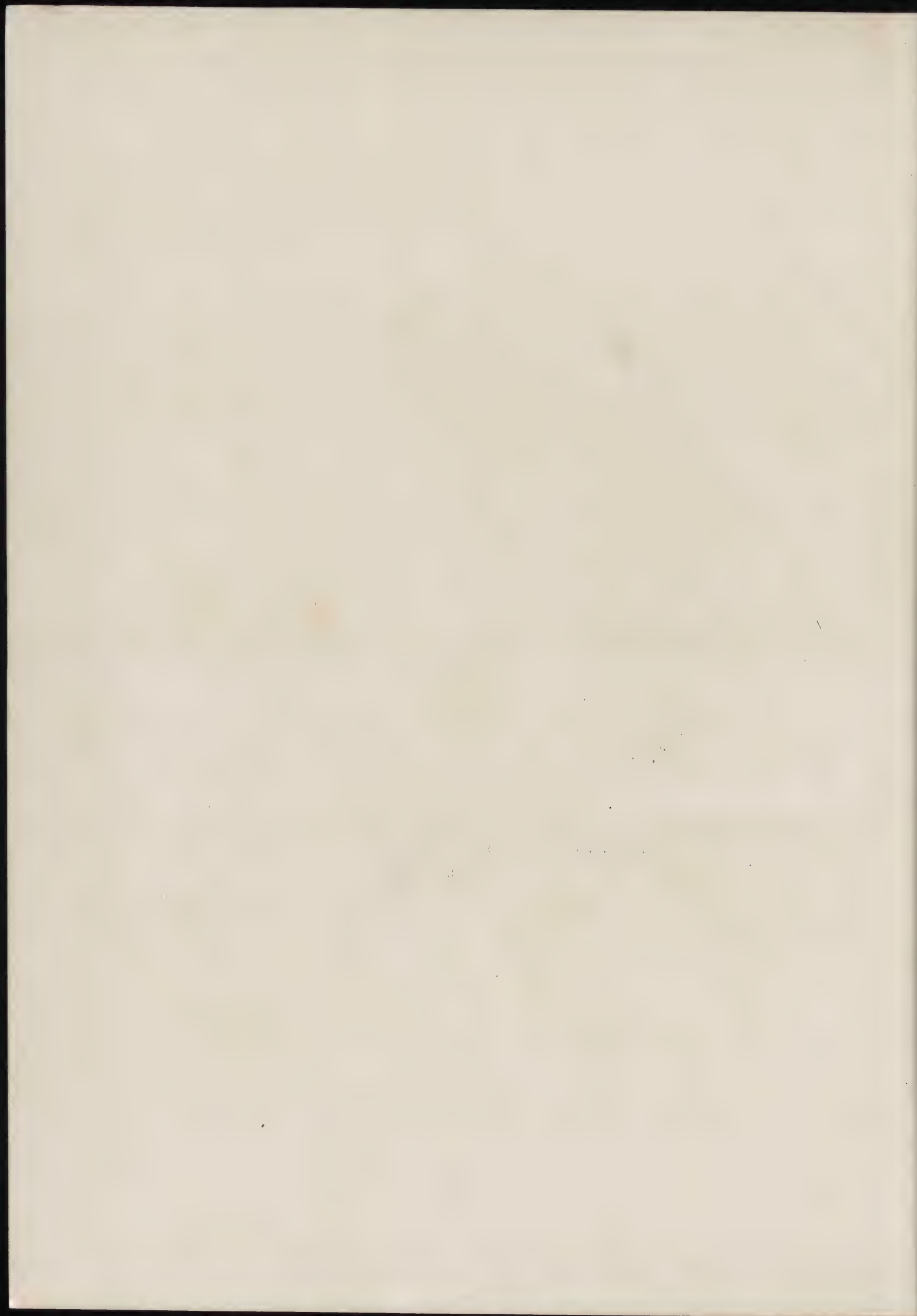
ARCHITECTURE TOSCANEPrice \$6.00
Measured drawings by A. Grandjean De Montigny and A. Famin, Architects, fellows of the French Academy in Rome, Published in 1837. This reprint contains the full 110 pages of the original edition in which are represented the works of the famous Architects of the Italian Renaissance.

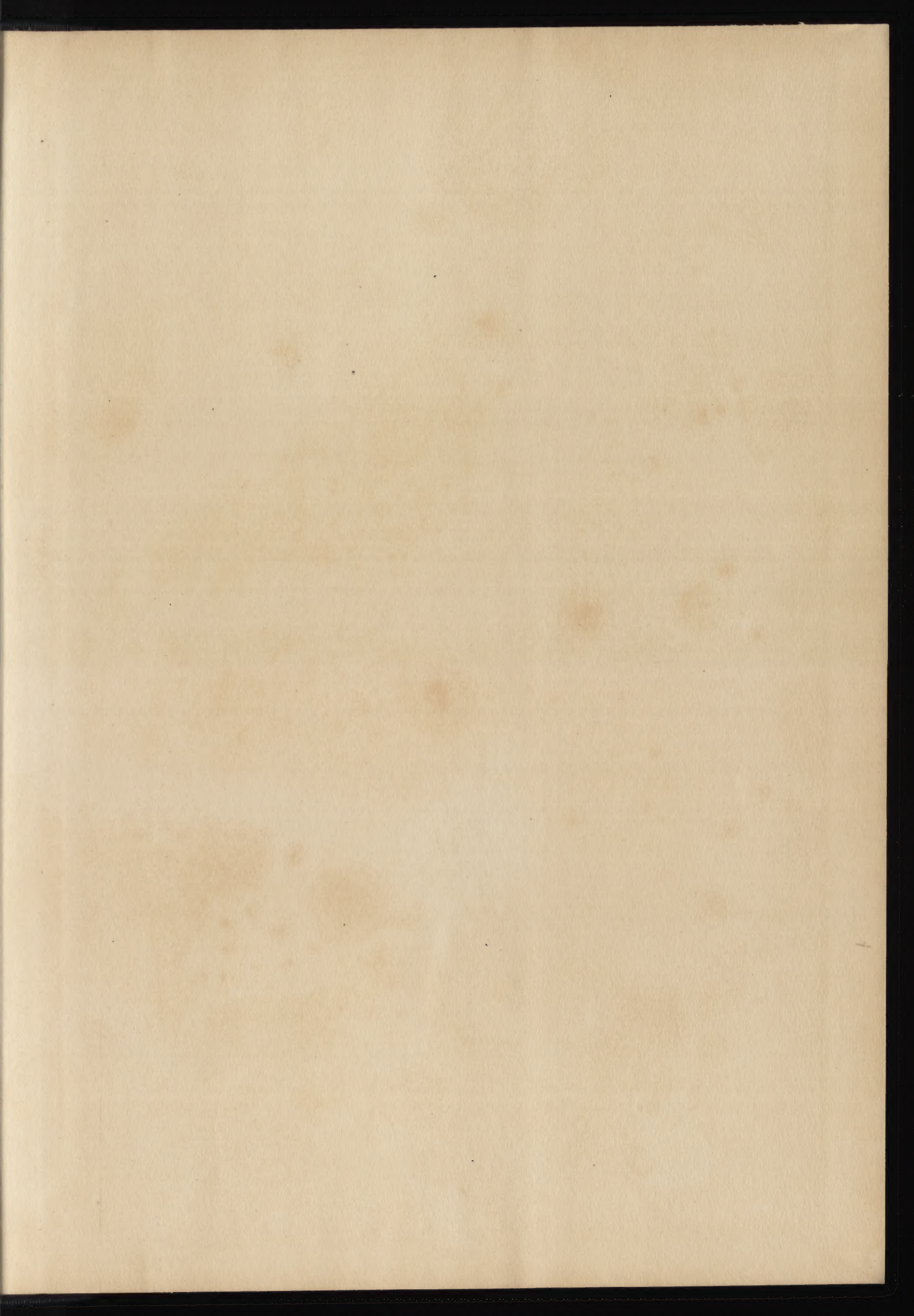
D'ESPOUY, 'FRAGMENTS D'ARCHITECTURE ANTIQUE'Price \$6.00
A reprint of 100 carefully selected plates from this famous standard work, which is made up of drawings by winners of the Grand Prix de Rome of the Ecole des Beaux Arts, done during their studies in Italy. The drawings are valuable both as a source of design inspiration and as examples of drawing and rendering.

FRENCH GOTHIC ARCHITECTUREPrice \$6.00
Plates from "Monuments Historiques"
This volume contains 100 carefully selected plates, chosen from the "Archives de la Commission de Monuments Historiques" with a special view to their usefulness in present day practice in America.

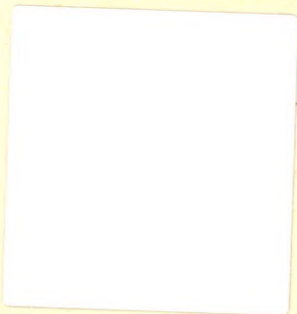
MASTERPIECES OF SPANISH ARCHITECTURE.....Price \$6.00
Romanesque and Allied Styles.
This book is made up of 100 plate pages containing hundreds of details, sections, and elevations showing examples of Spanish Architecture. The book from which the plates were selected was originally published by the Spanish Government for the purpose of making a record of all the fine old examples of Architecture in Spain. A very useful reference book, with an introductory text by John V. Van Pelt.

Any book in either THE PENCIL POINTS LIBRARY or THE LIBRARY OF ARCHITECTURAL DOCUMENTS may be returned within five days if found unsatisfactory and the price will be immediately refunded.





24252905-b



GETTY CENTER LIBRARY
"NA" 1051"V56.4"F81" BKS
c. 2 French, Leigh, 1894-
The smaller houses and gardens of Versai



3 3125 00315 4396

